

HISTORIC STRUCTURES/SITES REPORT
EL ENCANTO HOTEL
1900 LASUEN ROAD
SANTA BARBARA, CA 93103
APN 19-170-01

FINAL

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EXHIBIT 16

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I. INTRODUCTION

The following Historic Structures/Sites Report for the El Encanto Hotel, 1900 Lasuen Road, Santa Barbara was requested by the City of Santa Barbara Planning Department because the hotel complex is listed as a Santa Barbara Structure of Merit. This study was conducted to evaluate the level of significance of the buildings on the El Encanto Hotel property and to analyze the impacts of the proposed Master Plan upon them (see Figure 1 for vicinity map, Figure 2 for Existing Site Plan, and Figure 3 for Proposed Site Plan). The report meets the Master Environmental Assessment requirements for a Historic Structures/Sites Report. Alexandra C. Cole of Preservation Planning Associates prepared the report with the research and support of Robert Chattel, Francesca Smith, and Christy Lombardo, of Robert Chattel Architects, who also prepared Section 5.

2 PROJECT DESCRIPTION

The El Encanto Hotel has proposed a Master Plan which will guide its renovation and rehabilitation. It includes the rehabilitation of the hotel, the relocation of three historic cottages, the interior renovations of the cottages, the construction of five new cottages, the demolition of the tennis court, the reconfiguration of the east parking lot, the expansion of the west parking lot, and the creation of a spa underneath the main building.

The main hotel building and restaurant will be expanded to include a 2,170 square foot fitness center/spa facility on the first floor. The second (main) and third floor will also undergo interior remodel. The existing canopy at the hotel entrance will be demolished and replaced. The pool area will be remodeled and the deck expanded to the south.

A new Spanish Colonial Revival-style building (#29, see Figure 3) will be constructed in the northwest quadrant of the site, at the original site of the three relocated cottages. The tennis court will be removed and the three historic cottages (#17, #18, and #19, see Figure 2) will be relocated on the site, flanked on the west by two new cottages (#25 and #26) designed in the Craftsman style to complement the existing historic cottages, and

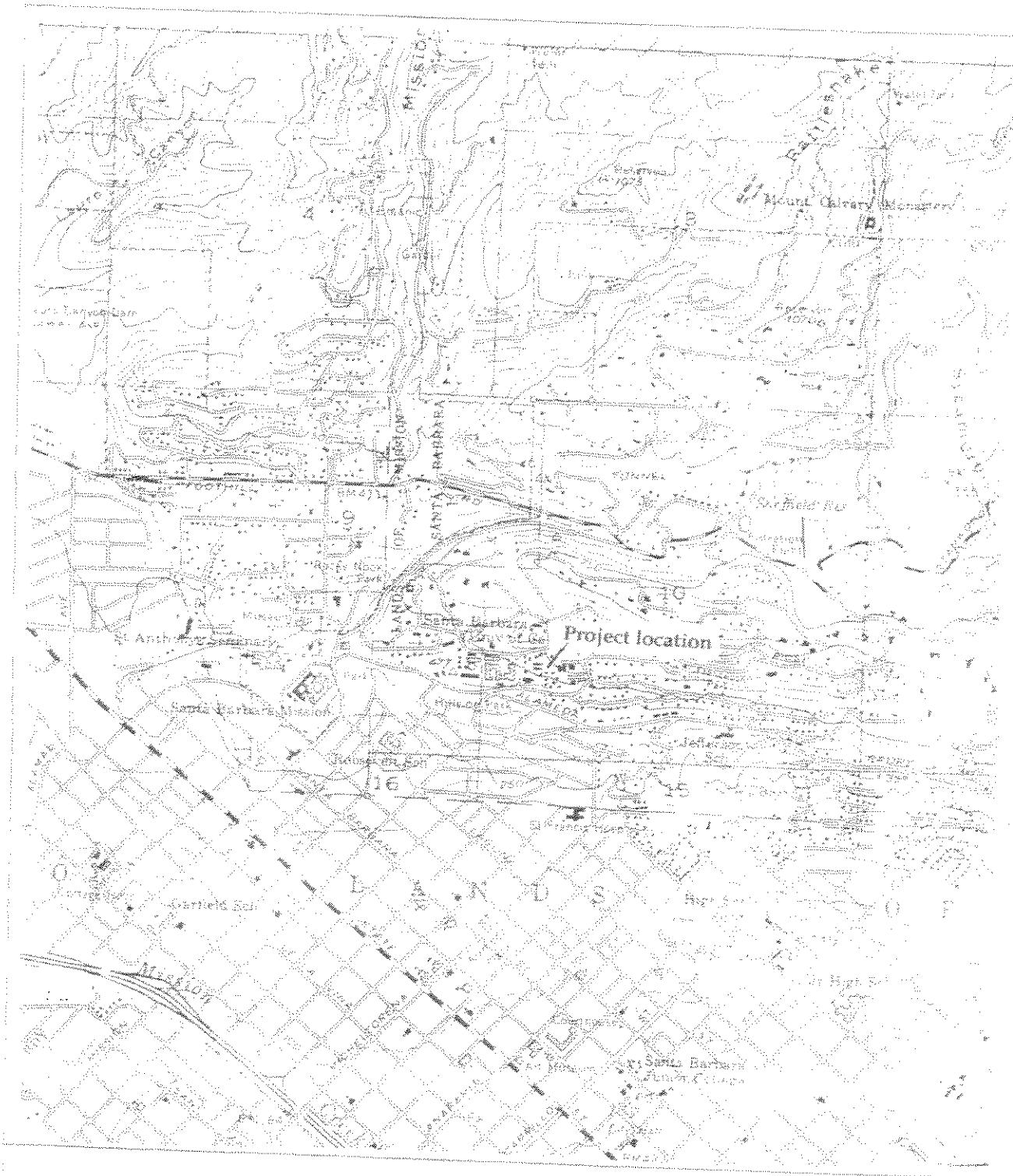


Figure 1. Vicinity Map
U.S.G.S. Map Santa Barbara Quadrant, 1987

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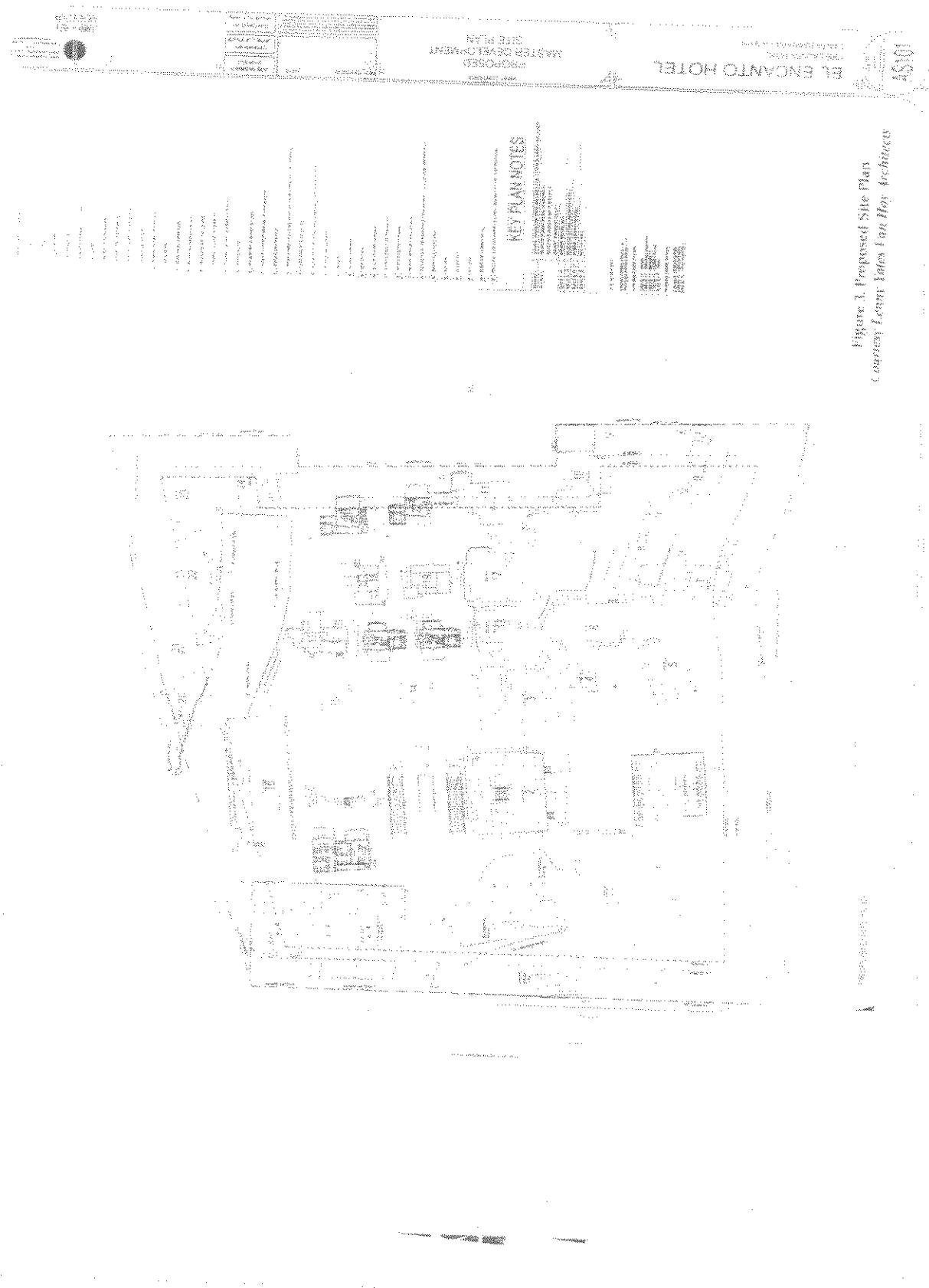
Existing Existing Site Plans
of Hotel, Existing Building Footprints

EL ENCANTO HOTEL

EXISTING
BUILDINGS

EXISTING
STRUCTURE





on the east by two new cottages (#27 and #28) in the Spanish Colonial Revival style. The entire site will be re-landscaped. Significant historic landscape features, including the pond and pergola, will be retained.

Interior remodels will be completed on the following existing buildings (Buildings 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15), all of which are contributing resources within the historic district with the exception of buildings 4 and 13). In addition, exterior remodels will be completed on Buildings 12, 16, 20, 21, 22, 23, 24, of which Buildings 16, 20, and 21 are contributing resources within the historic district. Existing terraces and patios on contributing buildings 4, 5, 7, 8, 9, 10, 11, and 16, will be repaired and renovated.

The parking area at the northwest corner of the site will be expanded for use as 62 valet parking spaces. Parking in the northeast quadrant will be expanded to accommodate additional parking spaces.

3. DOCUMENTS REVIEW

The following lists were consulted to see if El Encanto is a designated historic resource: National Historic Landmarks; National Register of Historic Places; California Registered Landmarks; California Register of Historic Resources; City of Santa Barbara Landmarks; City of Santa Barbara Structures of Merit; and City Historic Landmarks Commission's Potential Historic Resource Designation List. On June 10, 1998, the City Historic Landmarks Commission designated El Encanto Hotel and Garden Villas as a City Structure of Merit.

The following research sources were consulted: Sanborn Fire Insurance Maps of 1907 and 1930; City of Santa Barbara Street Files and Building Permits; Building Permit Log Books; Survey of Architectural and Historic Resources 1976-1990; and City Directories.

4. SITE AND BUILDING HISTORY

The land on which the El Encanto Hotel is located belonged originally to the native Chumash, whose main village, Siuktun, was located along the Santa Barbara waterfront, although there is no evidence that they used the barren land on the hill now known as the Riviera¹. When Juan Rodriguez Cabrillo traveled along the California coast in 1542, he claimed the land for the Spanish crown. It was not until 1782-86, when

¹ Craig, Steven, John Flynn, and C.A. Rowley. The Planning Corporation of Santa Barbara. "Phase I Cultural Resource Assessment." June 4, 1990.

the Spanish settled in Santa Barbara as part of a desire to colonize Alta California, that they established a real presence in the area. Although the Franciscan missionaries constructed the Mission on high ground just west of the Riviera hill, they found the hill too rocky and dry for use either for cattle grazing or agriculture. A trail was cut across Mission Ridge, however, to connect Mission Canyon and Sycamore Canyon.

When Mexico became independent from Spain in 1822, it inherited the land of Alta California, and in 1833 secularized the missions and sold off their lands in an attempt to break the Spanish hold in California. The area around the Santa Barbara Mission remained in the hands of the Catholic Church, but when California became a state in 1850, the United States government took possession of the hillside east of Mission Ridge Road and made it available for settlement by preemption.²

Charles A. Storke was the first person to acquire a substantial holding on the Riviera hill, buying 123 acres in the early 1870s, extending from the present site of St. Francis Hospital to Mission Ridge Road.³

He called his acreage Rockland, and intended to subdivide the property and sell residential lots. However, because there was no water, very few buyers could be found. Two of the few hardy settlers were Horatio P. Stone and his wife Maria, who paid Storke \$400 for a Rockland lot in 1876, land which would later become the El Encanto property. The Stones built on their lot and planted eucalyptus trees. At some point the Stones sold their property, which by 1911 was in the hands of James N. Warren, vice president of the County National Bank.

In 1887, Storke sold his property to the San Francisco capitalist Walter N. Hawley, who formed the Santa Barbara Development Company to promote the residential development of this hillside tract, which he renamed Arlington Heights. Hawley's development company installed sewers, laid out streets and planted trees. The area did not take off as a development until the water problem was solved with the construction of the Cold Spring tunnel in 1912.

In 1909 the State legislature authorized funds for a two-year manual arts and home economics training school in Santa Barbara, and by 1913 a new campus for this school, called the Santa Barbara State Normal School of Manual Arts and Home Economics, was constructed on a portion of Arlington Heights just east of the old Mission Santa Barbara overlooking the city. With the help of the Chamber of Commerce, a forty-foot

² Rouse, Stella Haverland "Development of the Riviera," *Noticias*, Vol. XXX, Winter 1984

³ Storke, Charles A. (1847-1930s) Democrat and member of California state assembly, 1883-85, 1889-91 (3rd District 1883-85, 74th District 1889-91), alternate delegate to Democratic National Convention from California 1916, 1920 (http://www.politicalgraveyard.com/bio/stonebraker-stoughton.htm) and www.rootsweb.com/

roadway, Alameda Padre Serra, was constructed up the hill from the Old Mission and the trolley line was expanded from its terminus at the Old Mission to the campus. Spurred by the activity of the new state Normal School, developer George A. Batchelder and a group of investors formed the Riviera Company in 1913 to promote residential development on the southern slope of the hill. Incorporated for \$300,000, the Riviera Company was made up of prominent businessmen who were well known in Santa Barbara, San Francisco, Los Angeles, and Boston. Batchelder, a wealthy, retired San Francisco investment banker, who moved to Santa Barbara with his family in 1908, served as president and principal stockholder of the new corporation.⁴ This corporation laid out and paved new streets in the Riviera subdivision, installed underground electric lines, planted hundreds of trees, and hired Italian stone masons to quarry local sandstone for revetments, fences, gateposts, and stairs.

James M. Warren, Vice-President of the County National Bank, owned property across Alvarado Place to the immediate east of the new State Normal School. The initiation of the school spurred him to develop his land with cottages to provide housing for faculty and students of the school. He began to build even before the normal school was finished, with a permit in September 1911 to build a one-story frame cottage for \$2,500, using the builders Anderson and Kirk. Two years later, as the normal school was finished, he applied for five more permits for further cottages, between September 4 and September 9, 1913, using Humphrey and Elliott as the builders. These cottages varied in size and cost, ranging from two at \$3,400, one at \$2,200, one at \$2,000, and one at \$500. On October 16 and October 28, 1913, the final two cottages in the original group were permitted, one costing \$800 and the other \$1,000, also built by Humphrey and Elliott.⁵ The property became known as Warren Court.⁶

Judging from the Sanborn Fire Insurance Map for 1930, these cottages were not laid out in a formal plan, but were grouped in an irregular pattern on the west side of the property, where they would be most suitably located to serve the faculty and students of the school across Alvarado Street. Their view orientation, determined from picture window and/or porch placement, varied, with cottages 4, 14, and 19 facing west, cottages 2, 3, 15, and 17 facing south, and cottage 18 facing east (see Figure 3). It is not known what the landscaping looked like in 1911-1913, but presumably the cottages were oriented in some way to gardens.

Apparently Warren's plan to attract Normal School students was not a success; by 1916, only three of the eight bungalows were occupied by students. The remainder were rented to Warren's friends, including Mr. and Mrs. William Otte, the George Tallant family, Mr. and Mrs. William F. Kelly, and the Emil C. Roeder family. Warren also lived

⁴ Tompkins, Walker A. Santa Barbara History Makers. McNally and Loftin, 1983, pp.301-05.

⁵ City of Santa Barbara Log Books, "Building Permits from August 1, 1902 to October 30, 1920", Book One, "Warren Court is Scene of Many Large Additions," *Santa Barbara Daily Independent*, July 3, 1917.

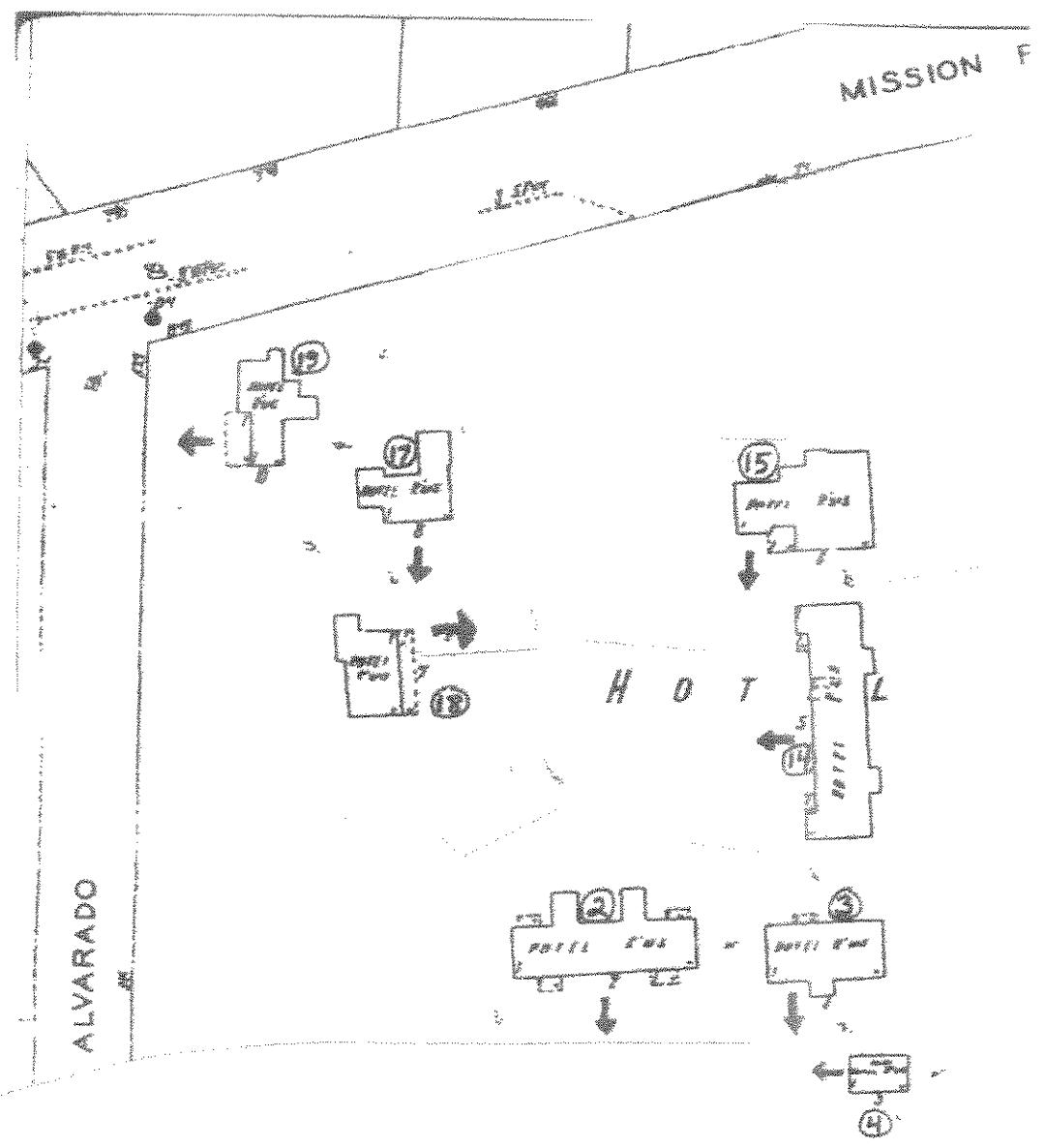


Figure 4. 1930 Sanborn Map edited to show view orientation of original eight cottages in 1913

in a bungalow on the property, sharing his home with *plein air* painter John M. Gamble, portraitist Clarence Mattei, and writer A. S. Petterson.⁷

As an alternative to using the site for Normal School housing, Warren decided in 1917 to open a cottage hotel, hiring Winsor Soule to design a large main building in the Craftsman style to complement the existing cottages of the "California bungalow type". A \$20,000 contract was awarded to contractor/builder John M. Williamson to construct this central building in July 1917 (Historic building #1, see Figure 2). As part of the hotel development, the existing eight cottages were remodeled (Historic buildings #2, #3, #4, #5, #6, #7, #8, #10, see Figure 4) and redecorated by Mrs. Edgar De Wolfe of San Francisco, and the grounds were landscaped by Charles Frederick Eaton, who added a large red brick pergola and lily pond in the central area between the cottages to provide a unifying landscape element for them.⁸

Above the pergola, Eaton constructed a rockery, described in a contemporary newspaper account as "weathered and moss covered bowlders [sic] ... , consisting of a series of pools from which water tumbles from one to the other, finally falling in tiny cataracts through a rocky stream, thence into the lily pond, to replenish and freshen its water".⁹

The hotel, named El Encanto, or Place of Enchantment, opened in January of 1918, but was unfinished, delaying the official opening of the hotel until February 2. A description before the official opening described the hotel:

Encanto is an ideal realized. For many years persons of vision have pointed to Mission Ridge declaring it the natural site for a hotel and place of entertainment which would be characteristic of the best traditions of Santa Barbara, a creation indigenous of the soil and atmosphere, and such place has developed in the building of Encanto. The hotel is unlike others. In no respect is it an imitation, but comes ready with a character of its own.¹⁰

The informal open house, on February 2, included music by the Clerbois Trio, and tea, served in the dining room. As noted in "The Merry-Go-Round of Society" in *The Morning Press*: "Several hundred friends of James M. Warren, host of El Encanto, called to congratulate him upon the successful completion of the house, which already seems

⁷ Rouse, Stella Haverland. "Olden Days: El Encanto Completes a Half Century," *Santa Barbara News Press*, January 28, 1968.

⁸ "\$20,000 Contract for Building on Riviera Awarded", *Santa Barbara Daily News and Independent*, July 17, 1917.

⁹ "Warren Court is Scene of Many Large Additions," *Santa Barbara Daily News and Independent*, July 3, 1917.

¹⁰ "El Encanto, Most 'Beautifully' Situated Hotel In California, Formally Opened Next Saturday" *The Morning Press*, January 31, 1918.

¹¹ *Ibid.*

a part of the landscape, thanks to the attention given every detail of the buildings and grounds.¹¹ The hotel offered a telephone in every room, steam heat from the central boiler house, underground utility lines, and soft water. The new central building contained an office, lobby, living rooms, card rooms, a dining room, and twelve bedrooms. A long glassed-in loggia running the length of the dining room on the south side of the building provided a breakfast and tea room overlooking the ocean.¹² Warren's artist friend and housemate, John Gamble, painted a scene in the parlor of the main building.

The manager for the hotel when it opened in February of 1918 was Mrs. B. B. Chapman of Pasadena. Very shortly afterwards, Warren awarded a five year lease of the hotel to Charles A. Cook, owner of the Hotel Hollywood, and Charles H. Loomis of Los Angeles became the resident manager. The hotel then became an associate hotel with the Hotel Hollywood.¹³

In January 1919, several acres east of the hotel were purchased, and a Spanish-style house designed by Alexander MacKeller was added south of the existing bungalows (Historic building #9, see Figure 5). In 1921 the El Encanto Hotel Company was incorporated for \$250,000 by local investors, including James Warren, C. A. Black, and George A. Batchelder. Batchelder was an investor in the Riviera Company and Clarence A. Black was an industrialist who had built a large estate just behind the State Normal School on Mission Ridge. On January 13, 1921, two further permits were issued for two one-story dormitories, one valued at \$8,000 and the other at \$2,000, with the builder the Pacific Portland Concrete Company of Los Angeles (Historic buildings #23 and #24, see Figure 5).¹⁴

Further plans for expansion by the Hotel Company in the early 1920s did not materialize because the Santa Barbara earthquake of 1925 damped travelers' interest in vacationing there. A few changes were made to the main building, such as the addition of a 6' x 24' balcony off the front of the building in 1925.¹⁵

In 1928, the A. K. Bennett Hotel Corporation bought the property, capitalizing it with shares of stock. The Corporation's plan was to build cottages using the equivalent of today's time shares. Guests would buy shares of preferred stock equal in value to the price of a cottage, have a say in the design or layout of the cottage, and then rent the completed building whenever they wished. When the owners were absent, the cottage was rented to others. All the cottages were to be designed by the noted local

¹¹ "The Merry-Go-Round of Society," *Santa Barbara Morning Press*, February 3, 1918

¹² "El Encanto, Most 'Beautifully' Situated Hotel In California, Formally Opened Next Saturday", *The Morning Press*, January 31, 1918

¹³ "Noted Boniface Leases Hotel El Encanto", 1918

¹⁴ City of Santa Barbara Log Books, "Building Permits from August 1, 1902 to October 30, 1920", Book Five

¹⁵ City Permit A-1283, December 1, 1925

architectural firm of Edwards, Plunkett and Howell in the Spanish Colonial Revival style to provide unity and a consistent high quality of architectural design. The well-regarded local contractor, Charles M. Urton was the contractor.¹⁶

That year six new cottages were constructed southeast and north of the original Craftsman/Vernacular-style bungalows (Historic buildings #11, #14, #15, #16, #17, #18). As well an 8' x 41' porch in the main building was enclosed, according to a design by Edwards, Plunkett and Howell.¹⁷ In 1929, two more cottages were built (Historic buildings #19, #20) and the existing Mackellar-designed cottage (Historic building #9) was rebuilt to the design of Edwards and Phunkett.¹⁸ In January 1930, Bennett purchased an additional three acres to the east, fronting on San Carlos Road, from Frank A. Hoefer, and constructed two large cottages there (Historic buildings #21, #22).¹⁹

By 1930 the Baker property adjacent to Mission Ridge had been acquired, with its two c. 1915 Vernacular-style houses (Historic buildings #12 and #24) and a c. 1918 garage. (According to the 1930 Sanborn Map, the small dormitory connected to historic building #23 was also identified as #24, see Figure 5). An engineering appraisal written for Mr. A. K. Bennett by the firm of Semsen and McLaren, indicated that as well as the above-mentioned cottages, there were also a tank house, three garages (Historic building #26), a servants' dormitory (Historic building #12), a women's dormitory (Historic building #23), a boiler house, transformer house, storeroom (Historic building #25), and lath house on the property.²⁰ A 1931 Sanborn Map shows the location of most of these buildings (see Figure 4).

An undated brochure for the El Encanto indicated that it was part of the Linnard Hotel chain, which included the Fairmont and Whitcomb Hotels in San Francisco, the Huntington and Vista del Arroyo in Pasadena, and the Samarkand in Santa Barbara. At the time it advertised:

Teas, Bridge, Mah Jongg, Musicals, Readings, and Special Programs. The Gardens and Pergolas afford an ideal environment for holding these delightful social functions.... A source of healthful pleasure to the children and a comfort to the parents.²¹

¹⁶ Rouse, Stella Haverland. "Early Expansion of the El Encanto Hotel," *Santa Barbara News-Press*, August 24, 1980.

¹⁷ City Permit A-4025, June 4, 1928.

¹⁸ City Permits A-5196, October 4, 1929; A-5197, October 4, 1929; A-5239, October 18, 1929

¹⁹ Rouse, Stella Haverland. "Early Expansion of the El Encanto Hotel," *Santa Barbara News-Press*, August 24, 1980.

²⁰ Semsen, A. A. "El Encanto Hotel, Santa Barbara, California." Semsen and McLaren Appraisal Engineers, October 1, 1930.

²¹ "Santa Barbara's (Enchantment) El Encanto" n.d.

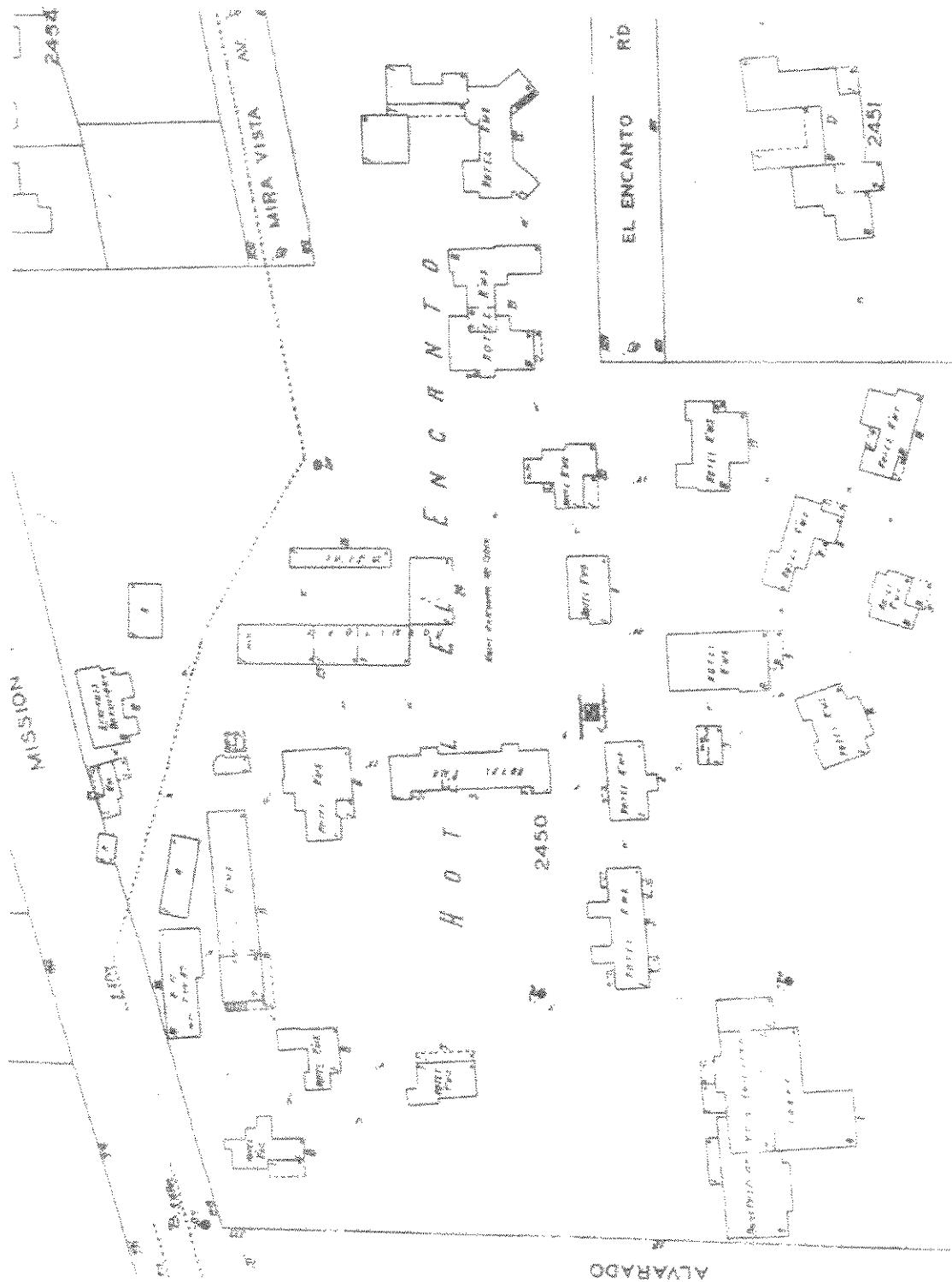


Figure 5. 1930 Sanborn Map

In 1938, Frank J. McCoy, proprietor of the Santa Maria Inn, bought El Encanto. That year he made repairs to the foundation of the main house, changed some windows to plate glass, and added new siding.²²

The ownership between the time of Mr. McCoy and 1961, when Emma C. Kennett bought the property is unknown. According to the Sanborn Fire Insurance Map of 1950, the two large cottages built in 1930 had been subdivided from the El Encanto property. According to a 1953 letter, Mr. Neal D. Ireland of Los Angeles proposed to use the buildings for a Home for the Aged, to house 90 people in the main building and twenty cottages. The State Fire Marshal needed more details concerning fire safety issues before making a decision on whether or not to grant the new use.²³

Plans for a retirement home did not materialize, and in 1956 a Mr. N. R. Cowden, listed as owner of the El Encanto, applied for a permit to construct a new cottage (Modern building #12). The designer was Louis Mazzetti. The swimming pool was added in 1958 followed by another cottage (Modern building #13) in 1959, also designed by Mazzetti. A cottage (Historic building #11) and a pump house were removed in order to build these cottages.²⁴

In 1961 El Encanto was purchased by Emma C. Kennett of Lake Forest, Illinois, who also owned and developed a portion of the old *Arcady* estate in Montecito. Mrs. Kennett and her daughter Joyce Penner ran the hotel until 1975, making alterations and repairs of an unknown nature to the main building in 1963.²⁵ In 1975 local developer Ronald Uhles bought the property and made extensive renovations and additions to El Encanto. Twenty new units in three buildings (Modern buildings #22, #23, #24) were designed by architect Fred Noel and constructed in 1977, as well as a tennis court and a new parking lot in the northeast corner of the property. The women's dormitory, the store house, and a garage were demolished for this construction.

In August of 1977, Eric Friden as part of a partnership bought El Encanto from Ron Uhles. In 1990 the Craftsman-style garage (Historic building #26) in the northeast section of the property burned and was demolished. The central fountain by the front entrance was added that same year. The property was refinanced in 1991, at which time Eric Friden bought out the partners and became the sole owner. No exterior changes have been made to the property since 1991.

²² City Permit B2459, September 23, 1938.

²³ Palmer, Robert D. Letter to Neal D. Ireland, August 27, 1953.

²⁴ City Permits F-4795, September 23, 1956, F-6873, June 26, 1958, 4823, July 15, 1959.

²⁵ Myrick, David M. *Montecito and Santa Barbara*. Glendale, CA: Trans-Anglo Books 1990 Vol. II, *The Days of the Great Figures*, p. 323.

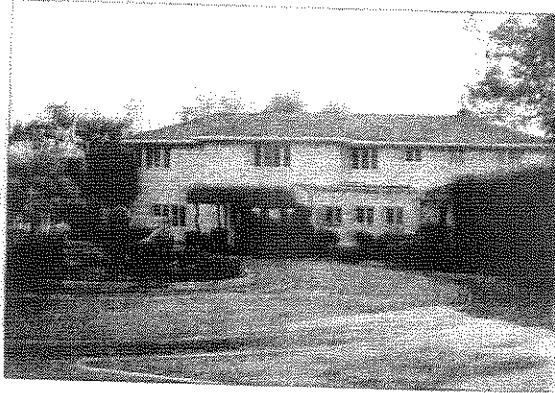
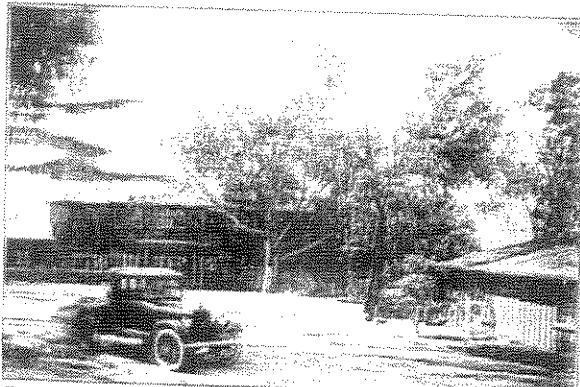
5. BUILDING DESCRIPTIONS

Setting

All of the resources described herein are located on a wooded and landscaped, 6.7-acre hillside site in the Riviera section of Santa Barbara. The site is bounded on the north by Mission Ridge Road, on the south by Lasuen Road, on the west by Alvarado Place, and on the east by private residences. The site currently has 24 buildings, 11 designed in the Craftsman/Vernacular style, and the rest in the Spanish Colonial Revival style. The c. 1911-1918 Craftsman/Vernacular-style buildings are clustered north of the main hotel structure around the pergola and lily pond. The 1920s Spanish Colonial Revival cottages are clustered in the southeast portion of the site, with the most recent construction in the northeast section of the site near the tennis court. Most of the buildings are connected by a series of winding paths of various materials and combinations, including brick, Santa Barbara sandstone and concrete.

The following section provides architectural descriptions of each of the buildings, structures and objects located on the El Encanto Hotel property. For each resource, historic photos are provided (if available), with contemporary, color photographs, building numbers and names, and historic building numbers with the date of construction (in parentheses). Architectural descriptions of the exteriors follow, with brief accounts of known alterations. Historical photos included in this report are from an appraisal report for the property completed October 1, 1930 by Semsen & McLaren, appraisal engineers. Photographs in the report are signed by Santa Barbara photographer Walter Collinge. The report was provided courtesy of Eric Friden. Other undated photographs, as noted, are courtesy of the Gledhill Library, Santa Barbara Historical Society. Contemporary photographs are digital, taken from the same angles as the historic photos, wherever possible, and were shot in May and December, 2001, by Robert Chatel and Christy Lombardo.

Building Number 1, Main Building (1918)



Photograph at Gledhill Library

This two-story building, with a daylight basement to the rear, is set into a rolling hillside lawn. It has three main bays and is configured in an irregular T shape. It has various intersecting hipped roofs, and wide, overhanging eaves finished with fascia boards. The walls are clad in flush, tongue and groove siding with incised horizontal lines. The much-altered front elevation (the top "leg" of the T) is asymmetrical, with a central, first floor entrance. The entrance features a small pergola, with shaped rafter tails and a flat roof sheltered by a contemporary canopy awning supported on low, brick piers.

The much-altered fenestration is asymmetrical with various grouped, multi-light casement windows on the first and second floors. To the west of the main entrance, there is a simple secondary entry, leading to the basement-level offices. In plan, the third floor is recessed, and has a distinctive asymmetrical, tapered brick chimney with a small, segmentally arched window niche on the east side. The large roof is clad in contemporary asphalt shingles. The building's main feature on the south side is the much altered, wrap-around, terraced deck, which faces dramatic views of the Pacific Ocean and provides access to the pool deck (a later alteration) from the lower level.

This main building, as well as nine other cottages on the property, was designed in a combination of Vernacular and Craftsman styles. A "Vernacular building" is defined as "a building built without being designed by an architect or someone with similar formal training; often based on traditional... forms".²⁶ The Vernacular element of these cottages is their straightforward construction, with simple wood skirting, board and batten siding, plain wood surrounds on the doors and windows, and plain porch posts and railings.

²⁶ Ward Bucher, AIA, ed. *Dictionary of Building Preservation*. New York: Preservation Press, 1996, p. 512.

Their simplicity labels them as Vernacular, yet they have elements of the Craftsman style as well. This style is characterized by low horizontal lines, shallow-pitched hipped or gabled roofs with broadly overhanging eaves supported on exposed rafters, shingled exterior siding, brick chimneys, partial or full-length porches with wood or stone supports and railings, and multi-paned windows, often with larger single-pane windows surrounded by or topped by smaller panes.

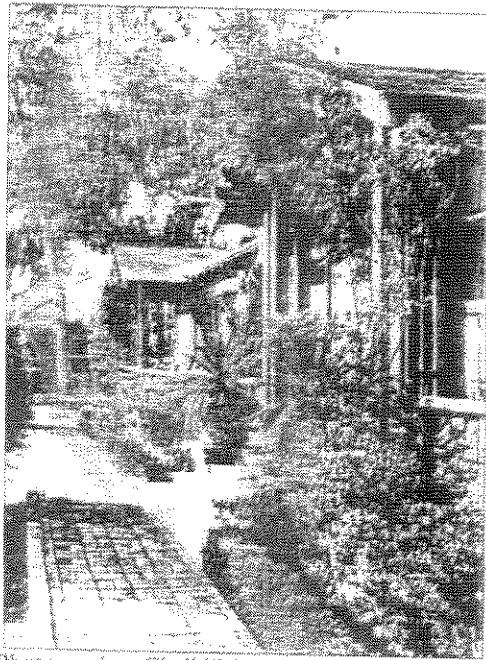
The Arts & Crafts style (known in America as Craftsman) originated in Great Britain as a reaction against industrialization. The style was popular from 1905 to about 1930, and was very successful in Southern California, particularly in its small residential form, the bungalow. As the American promoter of the Craftsman style, Gustave Stickley, wrote in 1912, the Craftsman style was meant to be simple and harmonious, "a style of building suited to the lives of the people, having the best possible structural outline, the simplest form, materials that belong to the country in which the house is built and colors that please and cheer."²⁷

Alterations: Numerous window openings were infilled. In 1938 the multi-light windows on the south side were replaced with large plate glass windows and the board and batten siding was changed to horizontal tongue and groove siding.²⁸ Large porch/terraces were added at the rear, the basement was converted to office space, a new entrance canopy and supports were added, a flat roof was added to the entrance pergola, a new door and porch were added on the east side, and fascia boards were added to the eaves. As a result of these additions, the Craftsman elements of the building have largely been lost.

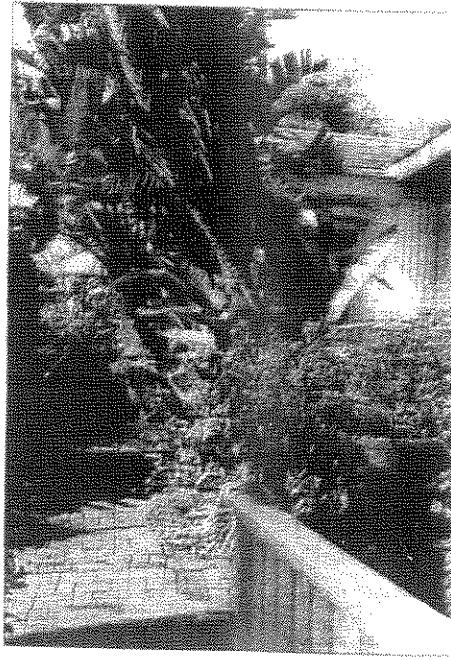
²⁷ Stickley, Gustav. *More Craftsman Homes*. New York: Dover Publications, 1982. Reprint of original 1912 edition. P. 1.

²⁸ City permit, B2459, September 23, 1938.

Building Number 2, Harbor View Cottage (1911-1913)



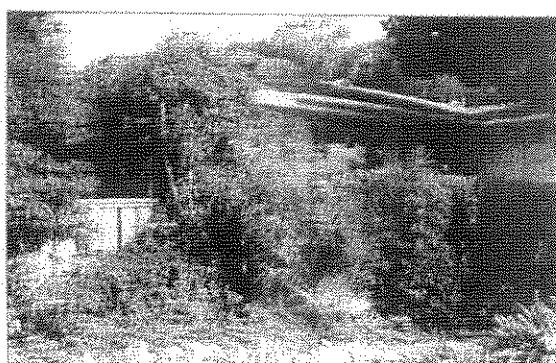
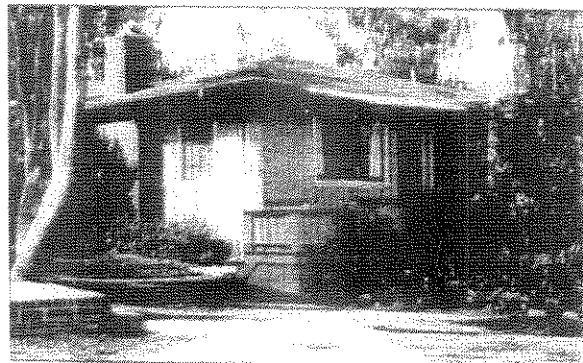
Photograph at Gledhill Library



This single-story, Craftsman/Vernacular cottage is an irregular U shape. The cottage has intersecting gabled roofs, and like the other buildings of this style on the property, is finished in painted board & batten siding. The battens are wider than most, approximately one by three inches. The building has distinctive Craftsman-style casement windows of various configurations and sizes including: rectangular with central muntins, bisected at the top by horizontal muntins (which create simple cross motifs); rectangular with central muntins, divided at the top and bottom by horizontal muntins; and single light. The windows have rounded wooden sills (top-to-bottom), set at an angle. There are two simple, raised entrances on the south side, with extended gabled roofs, supported on square posts. The full-length porch, which overlooks the rolling lawn is served by two sets of equally spaced stairs, which lead to the gabled entries. Like most of the cottages of this type on the property, the painted, rounded wooden porch railings are supported on vertically placed, slim, wide boards (one by six inches), arranged with narrow voids. The cottage has central chimneys.

Alterations: The full length porch on the south side may have been enlarged (per 1930 *Sanborn Fire Insurance Map*), new entrances were added on the north wings, as well as windows and the narrow wood porch inside the U (north side) and fascia boards were added at the eaves.

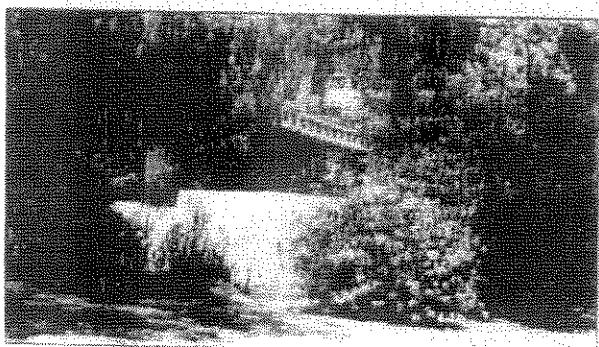
Building Number 3, Rose Cottage, Formerly Building 4 (1911-1913)



This single-story, Craftsman/Vernacular cottage is an irregular T shape. The cottage has a hipped roof, which is clad in thin, manufactured shingles and features open eaves covered with fascia boards. Exterior walls are finished in painted board & batten. The lower "leg" of the T is a small entrance porch, which is reached by a narrow wooden bridge. The bridge has painted wooden rails and features typical wide banister boards. At the entrance, there is a simple pergola, fashioned from square posts. The cottage has a large, fixed light picture window, and pairs of marginal muntin casement windows. The four bay-wide north elevation has a front facing gable and paired columns. There is a brick chimney, set up in a simple running bond, on the west endwall. There is a small, raised porch on the east side.

Alterations: a small bridge was added to the porch on the west side, a porch and entrance were added to the east side (Building Permit #16831, 1966, designer Windroth), and fascia boards were added to the eaves.

**Building Number 4, Pepper Tree Cottage; Formerly Building Number 3
(1911-1913)**



This single-story, Spanish Eclectic building is L-shaped. Its Spanish Eclectic features include the smooth stucco clad walls and red, Mission tiled roof, although it appears to have been altered from a Vernacular cottage style (refer to historic photo). The low sloping roof is hipped, has open eaves, and is finished in plain fascia boards. The building has an infilled porch with a recent roof extension over the balcony. Windows are a combination of wood sash, casement, double-hung and circa 1960s aluminum sliders.

Alterations: the exterior has been remodeled considerably; originally a Vernacular board and batten cottage, it now has a Spanish Eclectic appearance; originally a small rectangle, it is now L- shaped; the porch and patio were infilled, and the roof was extended.

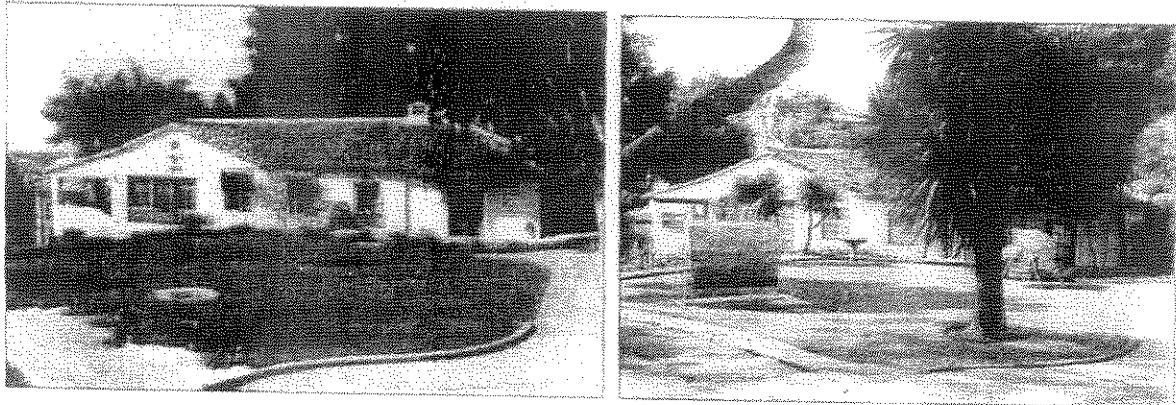
Building Number 5, Camelia Cottage; Formerly Building Number 14 (1928)



This single-story, Spanish Colonial Revival cottage is an irregular U shape. Its Spanish Colonial Revival features include the smooth stucco walls, rustic plank shutters, irregularly laid, Mission tile roof, closed roof-wall junctions and grouped ceramic *canales* at the gables. There is a tapered central chimney. The suite entrances feature deeply inset, segmentally arched doors and screens. The cottage is set on a steep hillside.

Alterations: The cantilevered rustic wood porch over the steepest portion (facing south) has been infilled with windows.

Building Number 6, Palm Cottage; Formerly Building Number 9 (1919, 1929)



This two-story, Spanish Colonial Revival cottage is an irregular rectangle in shape. The roof is a low sloping, front-facing gable, clad in Spanish Mission tiles. Its Spanish Colonial Revival characteristics include the materials, asymmetrical composition and romantic details. On the main (south) elevation, the cottage is four bays wide; all sides are clad in stucco. The second floor porch is reached by a curved sweeping staircase, with thick low stucco walls serving as railings. The plain wall above the stairwell has a large picture window in wood sash. The stairs connect to a three bay-wide, cantilevered balcony (there is another stairwell on the east side).

The balcony is supported on massive corbels, and arched scallops, expressed in stucco, which articulate the bays. The porch has four thick, square stucco posts, with simple caps, divided by low, stucco balcony walls, which support the shed roof. The Mission tile roof is set atop heavy wood beams, which are visible from beneath. Below the porch there are two simple segmentally arched doors and a window. Other elevations include inset groups of wood sash casement windows, a small balcony balanced on delicate ironwork scrolls, and large window openings with heavy timber lintels with splayed ends.

On the west side, there are two small entrance porches with decorative wrought iron railings. The east elevation is four bays wide, with a simple entrance, wood sash casement windows, both paired and set in groups, and a stair to the south porch. At the apex of the front-facing gabled roof, there is a whimsical niche with a rustic, wood, sill and pointed header. The large, central chimney is tapered and has terra cotta embellishment. Some original decorative ironwork lanterns remain.

Alterations: A masonry divider was added recently on the second floor porch.

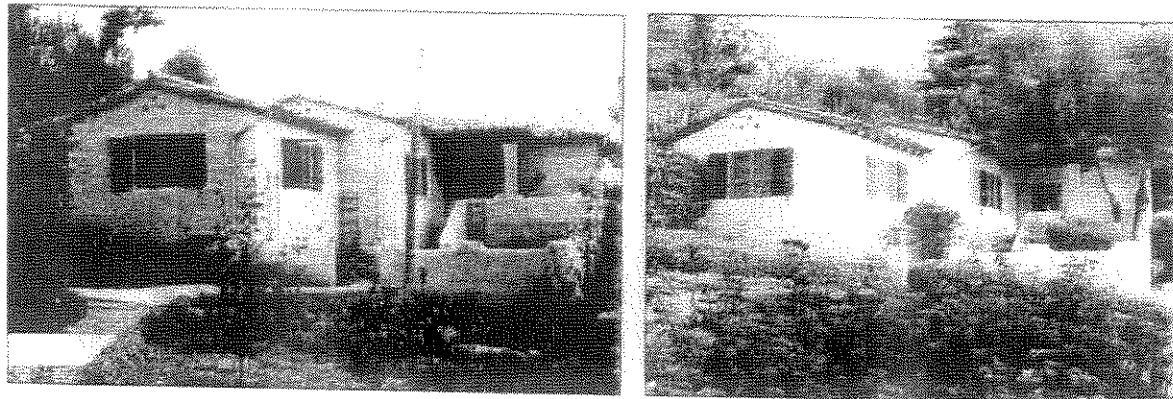
Building Number 7, Ivy Cottage; Formerly Building Number 19 (1929)



This single-story, Spanish Colonial Revival cottage is an irregular rectangle in shape. The building has a low sloping, front facing gabled roof, clad in Spanish Mission tiles. The north elevation is two bays wide: a large, wood sash tripartite window with a heavy timber lintel occupies the main, gabled bay with canales above, the other bay has a five-light door reached by flared low steps with sweeping stucco walls, and an extended shed roof above. There is an infilled porch on the south side, as well as a decorative wrought iron balcony and large, arched window.

Alterations: The small north porch was enclosed, and the large south porch was enclosed with stucco walls and windows.

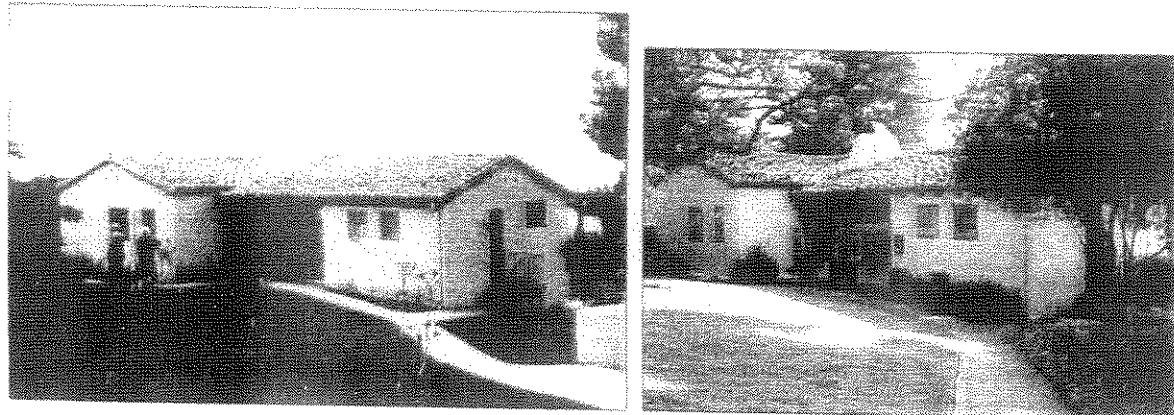
Building Number 8, Olive Tree Cottage; Formerly Building Number 16 (1928)



This single-story, Spanish Colonial Revival cottage is a stepped L shape. The building has intersecting, side gabled roofs, with Spanish Mission tiles. Spanish Colonial Revival details include curved stucco walls, elaborate, decorative window grilles (both turned-wood, box-type and wrought iron), rustic plank shutters, shaped rafter tails, and grouped canales. A large patio and garden is enclosed on the southwest side by a thick curving stucco wall, the top of which is notable as a scalloped motif.

Alterations: none known.

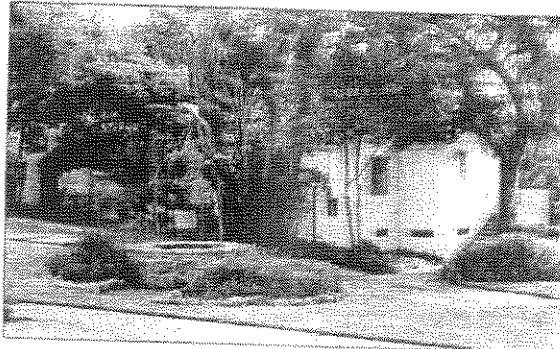
Building Number 9, Fountain Cottage; Formerly Building Number 18 (1928)



This single-story, Spanish Colonial Revival cottage is a square U shape. The cross-gabled roof is clad in Spanish Mission tiles. It is three bays wide, with an infilled porch at the center bay on the north side. The central bay has contemporary, wood greenhouse-type windows, with four lights above, flanking the pair of French doors that serve as the entrance. The entry bay has a large rough-hewn header above it. A tapered interior chimney with an elaborated, pointed cap pierces the roof. The east bay has square and rectangular windows, and the west wing has a pair of evenly-spaced, two-over-two windows. The southern elevation has various new windows that look out over the rolling lawn.

Alterations: The recessed entry porch was infilled and greenhouse windows were added; a large, fixed picture window was added.

Building Number 10, Presidential Cottage; Formerly Building Number 17 (1928)



This two-story, Spanish Colonial Revival cottage is an irregular L shape and is set into the hillside. Clad in stucco, it has a series of intersecting, side-gabled roofs, finished in Spanish Mission tiles with canales at the gables. The main entrance is on the three bay-wide north elevation; a deeply recessed, arched door is flanked by small window openings. There is a large, enclosed courtyard at the northeast corner. Central, tapered, stucco-finished chimneys with elaborated, terra cotta caps pierce the roof. The second floor is cantilevered over the first on the south side, and rough-hewn brackets support the large bond beam. Also on the south side, a pair of four-light French doors lead to a delicate wrought iron balcony overlooking the patio garden.

Alterations: The front door was replaced with a modern elaborately carved eight-panel door.

Building Number 11, Wishing Well Cottage; Formerly Building Number 20 (1929)

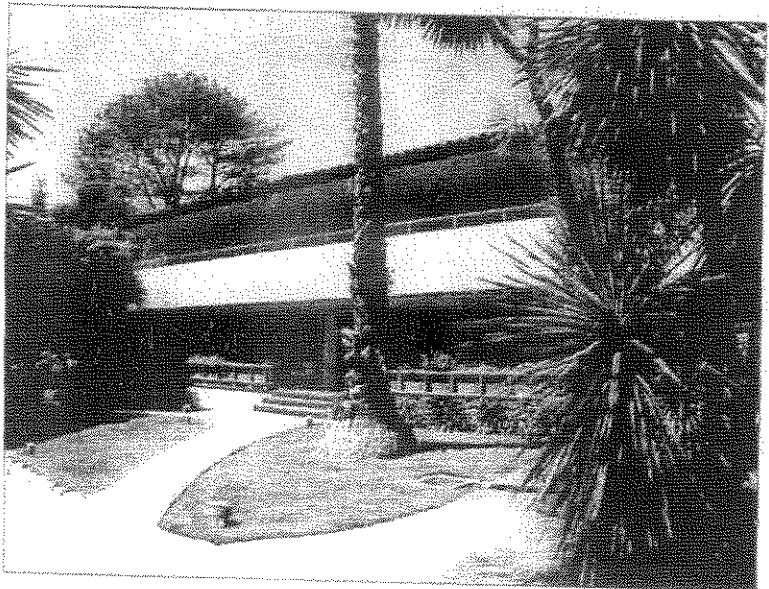


This single-story, Spanish Colonial Revival cottage is a stepped L shape. The cross-gabled roof is finished in Spanish Mission tiles and includes canales, arranged in triangles, at the gables. Some of its notable Spanish Colonial Revival features include the tiled roof, thick stucco walls and corbels, studied asymmetry, arched windows, exterior stairs, capped, round chimney and use of ceramic screens. The main entrance is on the four bay-wide south elevation. A raised, three bay-wide porch is reached by a dramatic, central, sweeping staircase with low stucco walls. The porch has a Spanish Mission tile shed roof, supported on plain, round columns with simple caps. The solid stucco balustrade features wide openings, with deep ceramic screens, which create diagonal patterns.

There is a gabled bay next to the porch; the large multi-light window has a large, rough-hewn header, in keeping with the rustic style. The gable roof is topped by a large dovecote, with a tapered sides, a tiled roof, and a decorative ironwork weathervane. At the northeast corner, a cylindrical, elaborated capped chimney pierces the roof. On the north side, there is a notable, Moorish-influenced pointed, arched window with lozenge-shaped, amber colored, irregular glass lights.

Alterations: none known.

Building Number 12, Overlook Cottage (1956)



This two-story, Spanish-influenced Contemporary building is an irregular T shape. The walls are finished in stucco and the deeply overhanging hipped roof is finished in red tiles. On the south side, the building is three bays wide, with a cantilevered, continuous, solid-walled balcony across the second floor. The balcony imparts a horizontal orientation to the simple, elegant composition. The first floor elevation is entirely recessed beneath the balcony overhang and is served by a central set of low steps. Porches, large, multi-light, nearly floor-to-ceiling, steel sash windows and solid doors to the suites are located on both the first and second floor south elevations.

On the east side, a stairwell leads to the second floor. The roof over the stairwell is supported on a dramatic, slim post that rises to meet the deep eave. The second floor solid balcony has a slim, continuous handrail, and the overhanging roof is supported on short, narrow posts. Among the building's contemporary features, there is a large continuous corner window on the north side of the second floor.

Alterations: Integral lights on the front of the balcony wall were removed and stuccoed over, and a wood planter-balustrade was added on the first floor porch on the south elevation.

Building Number 13, Honeymoon Cottage (1959)

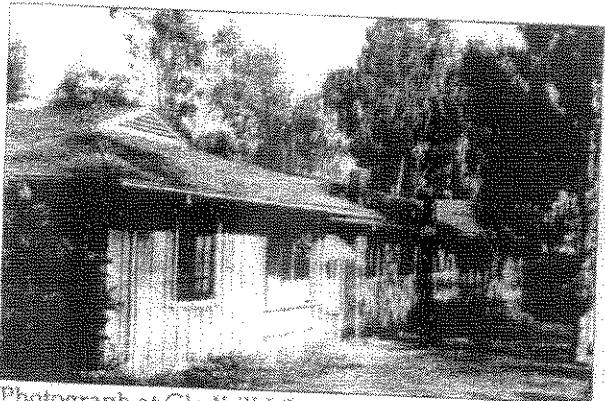


This single-story, Spanish-influenced contemporary building is an irregular rectangle in shape.²⁹ The walls are clad in stucco, and the side-gabled roof is finished in red tile. It is three bays wide, with a central stair flanked by flared stucco walls on the south side. The stair leads to a continuous raised porch with a solid stucco balustrade, the walls of which connect to the low stair walls. The simple porch is supported on chamfered wood posts. The deceptively asymmetrical composition has an off-center, solid front door, flanked by large steel-sash windows (similar to the large windows on Building 12). On the east side, there is a brick chimney.

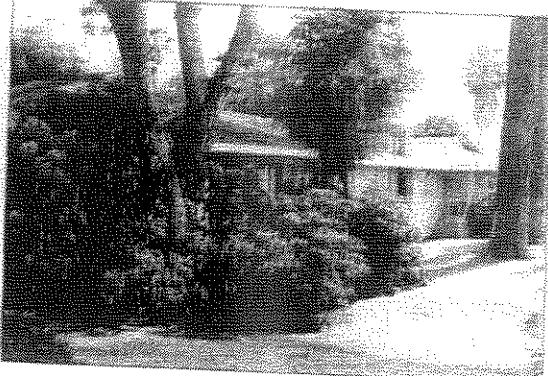
Alterations: none known.

²⁹ Although Building 13 is Contemporary in style, it references regional and local Spanish Colonial design more than its neighbor, Building 12.

**Building Number 14, Twin Pines Cottage; Formerly Building Number 5
(1911-1913)**



Photograph at Gledhill Library



This single-story, Craftsman/Vernacular cottage is a long rectangle in shape. Clad in painted board and batten siding, it has a low-pitched, cross-hipped roof, with gabled vents and a pair of distinctive eyebrow vents on the west side. The overhanging eaves are finished with fascia boards. The two main suite entrances are reached from small, inset porches (facing north and south) with simple, paired posts on the west side. On the east side, projecting porches have been infilled with windows.

The Craftsman-style fenestration is varied; most windows are paired casements. On the west side there are three-part windows with central, fixed lights, flanked by the central-top-and-bottom muntin configuration. The building is set in a wooded area and a dry creek runs in a shallow ravine along the east side of the cottage.

Alterations: A small hot water heater enclosure was added on the north side; the stairs may have been added to the enclosed eastern sleeping porches; and fascia boards were added on the eaves.

Building Number 15, Waterfall Cottage; Formerly Building Number 6 (1911-1913)



This single-story, Craftsman/Vernacular cottage is an irregular rectangle in shape. The cottage has a cross-hipped roof, clad in asphalt shingles with fascia boards at the overhanging eaves. There is an exterior chimney on the west side. The cottage is four bays wide on the south side; and there is a raised, recessed porch entrance. Next to the porch, a simple bay features a large picture window. Other windows are various casement arrangements, either paired, and paired flanking fixed lights. The raised foundation is screened in wide, slender boards, placed closely, much like the wood porch balustrades that characterize the other Vernacular cottages on the property.

Alterations: A new porch and steps were added on the east side, and fascia boards were added on the eaves.

Building Number 16; Geranium Cottage; Formerly Building Number 15 (1928)



This two-story, Spanish Colonial Revival building is a long rectangle in shape. Its distinctive, Spanish Colonial Revival characteristics include the thick stucco walls and gabled tiled roof, the cantilevered, rough-hewn timber Monterey-style second-floor balcony, and columned arcade. Seven bays wide, the west side is two stories in height and the east, four-bay wide "leg" is one story. The western portion has an open-air, endwall staircase and an exterior tapered chimney with triangular elaborations. The simple iron handrails are mounted on stand-outs, and conclude in charming, tapered coils. The cantilevered balcony features shaped beams and rafter tails which radiate at the corner, heavy square posts supporting the hipped roof, and a simple wood railing.

There are heavy, decorative iron lanterns at the first and second floor at the southwest corner. On the south side, each of the ten suites has a pair of casement windows and a simple, glazed light door in deep reveals. The single-story portion shares the window-door configuration, but has a wide trellis-covered porch. The porch arcade has thick, square, stucco posts, on which a simple, wood, continuous pergola is set. The first floor rooms on the ground level porch are separated by contemporary, low, wooden planters. A large retaining wall, finished in stucco, faces the rear elevation.

Alterations: The red concrete porch was overpainted in gray.

Building Number 17, Veranda Cottage; Formerly Building Number 8 (1911-1913)



This single-story, Craftsman/Vernacular cottage, set in the northwest corner of the property in a group of three cottages which overlook the paved parking lot, is an irregular U shape. Clad in board and batten siding, it has a hipped, deeply overhanging roof. There is a large, raised porch on the south side, with a decorative pergola with shaped rafter tails over part of the porch. The simple wood railing is lower at the pergola portion. The asphalt shingle roof has a central, brick chimney.

Alterations: none known.

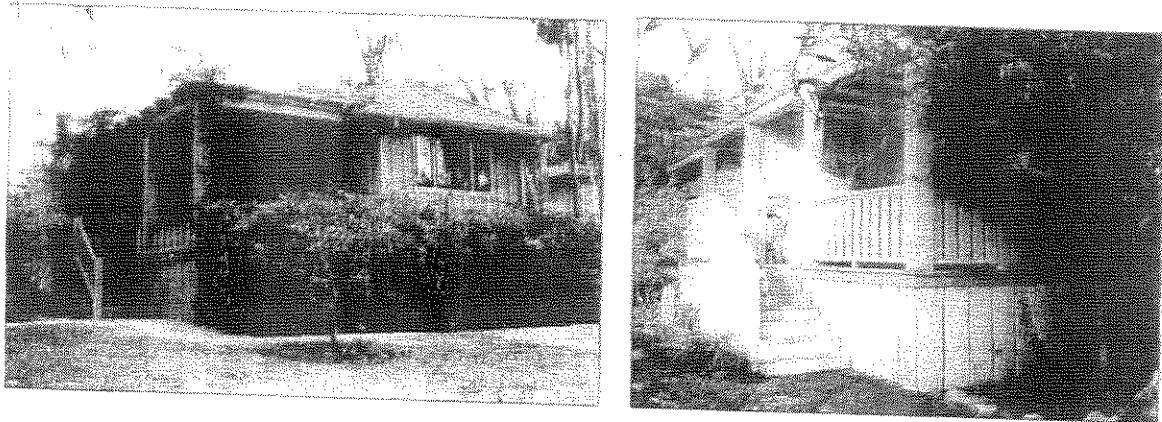
**Building Number 18, Arbor Cottage; Formerly Building Number 7
(1911-1913)**



This single-story, Craftsman/Vernacular cottage, set in the northwest corner of the property within a group of three cottages which overlook the paved parking lot, is a stepped L shape. Clad in coursed, sawn shingles, the building has a side-gabled roof which extends over the full-length front porch. The porch is supported on tapered posts, which are set atop a solid, shingled railing. The cottage has paired casement windows with large single panes topped by small two-over-two lights. Characteristic of the Craftsman style, window and door surrounds are painted, flat wood, with tapered lintels. There are three bays on the front porch, two with doors and windows, and one with a single French door. There is an exterior brick chimney on the south elevation.

Alterations: Two doors and sets of windows were added to the front elevation, and fascia boards were added to the eaves.

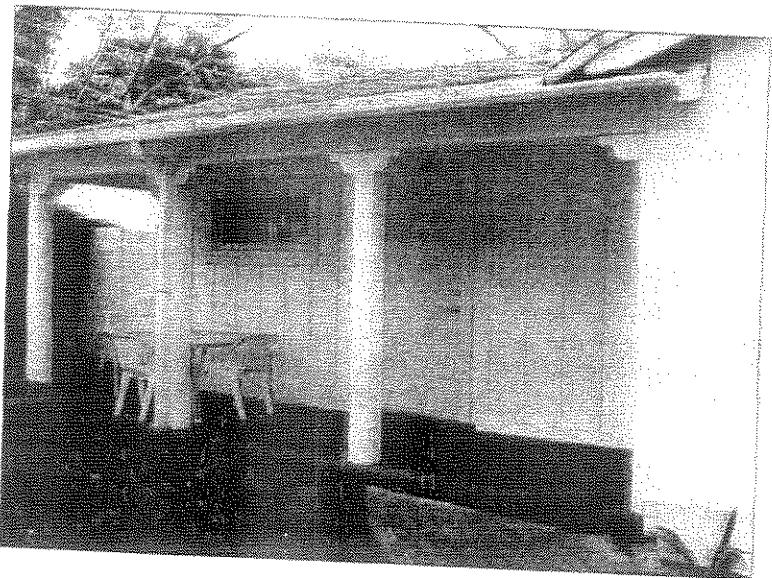
Building Number 19, Porch Cottage; Formerly Building Number 10 (1911-1913)



This single-story, Craftsman/Vernacular cottage is an irregular T shape. It is set in the northwest corner of the property in a group of three cottages which overlook the paved parking lot. The high foundation, with simple, wide skirting boards, incorporates a natural boulder at the southwest corner. The cottage is three bays wide and is clad in board and batten siding. It has an overhanging, hipped roof, whose eaves have been enclosed by the addition of fascia boards. The western bay is a large, raised, inset porch, with a simple pergola of extended, classically shaped rafter tails, set atop plain, square posts. At the corner, rafters follow a 45-degree angle. The center bay has a three-part window, consisting of casement windows flanking a large picture window. The eastern bay features an additional raised, inset porch. The cottage

Alterations: porch on east side may have been added, and fascia boards added at eaves.

Building Number 20, Eucalyptus Cottage (c. 1915)

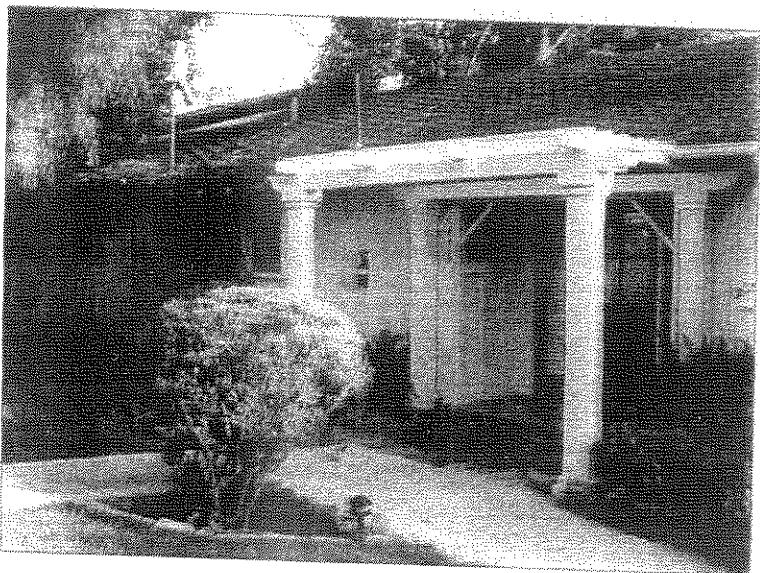


This two-story Vernacular cottage is a stepped L shape. It is clad in board and batten siding, and its cross-gabled roof is covered with asphalt shingles. The solid entry door, on the side-gabled north side, is sheltered by a porch supported on square posts with carved decorative caps. To the left of the door is a multi-light, awning window in wood sash. The projecting gabled bay on the west side of the elevation features a simple, multi-light window in wood sash. There is a brick chimney on the south elevation. Set close to Mission Ridge Road, the south-facing elevation looks out over the hillside. Although this is a Vernacular building, it does not share the common characteristics of the other cottages on the property, including hipped roofs, marginal-muntin, grouped casement windows and inset porches with simple wood banisters.³⁰

Alterations: The front door was replaced, sleeping porches on the rear elevation were enclosed, and a large wood deck was added in the front yard.

³⁰ Building 20 was not part of the El Encanto hotel property until c. 1930.

Building Number 21, Mission Cottage (c.1915)



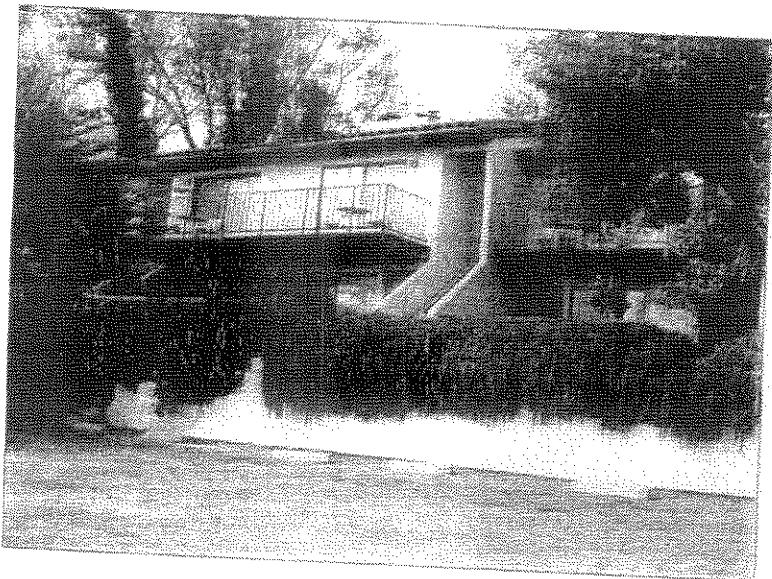
This single-story Vernacular cottage is an irregular U shape. On the uphill (north) elevation, the building is three bays wide with a side-facing, intersecting gabled roof. It is clad in board and batten siding and has a hexagonal shingled, asphalt roof with a central chimney.

On the north elevation, there is a central, new entrance door with glazed simple sidelights. Directly in front of the entrance there is a simple, painted wood pergola. The three-bay-wide, south-facing elevation looks out over the hillside, and simple porches with open stairs lead to infilled sleeping porches on the rear. Like the adjacent Building 21, the cottage does not share the characteristics of other cottages on the property, including hipped roofs, marginal-muntin, grouped casement windows and inset porches with simple wood banisters.²¹

Alterations: Various windows were replaced by aluminum sliders, sleeping porches were enclosed, a sliding aluminum door was added, rear porches were added, and a new entrance door and pergola were added.

²¹ Building 21 was not part of the El Encanto hotel property until c. 1936

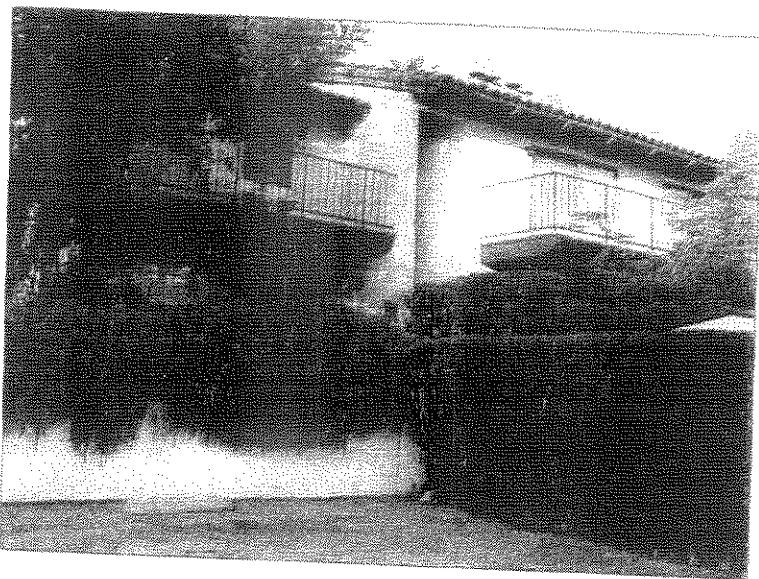
Building Number 22, Court Cottage A (1977)



This Spanish-influenced Contemporary building is two stories in height and four bays wide. Clad in rough-textured stucco, the red tiled roofs are side-gabled and have narrow overhanging eaves. The building is an irregular L shape and has cantilevered wood and metal second floor balconies (similar to Buildings 23 and 24). An off-center exterior stairwell with solid stucco, low walls leads to the second floor suites. Flush-mounted aluminum framed windows and large sliding doors on the balconies create a balanced asymmetry. The balconies have simple, metal railings. Tapered side and end-wall stucco chimneys with abbreviated chimney pots punctuate the simple composition.

Alterations: none known.

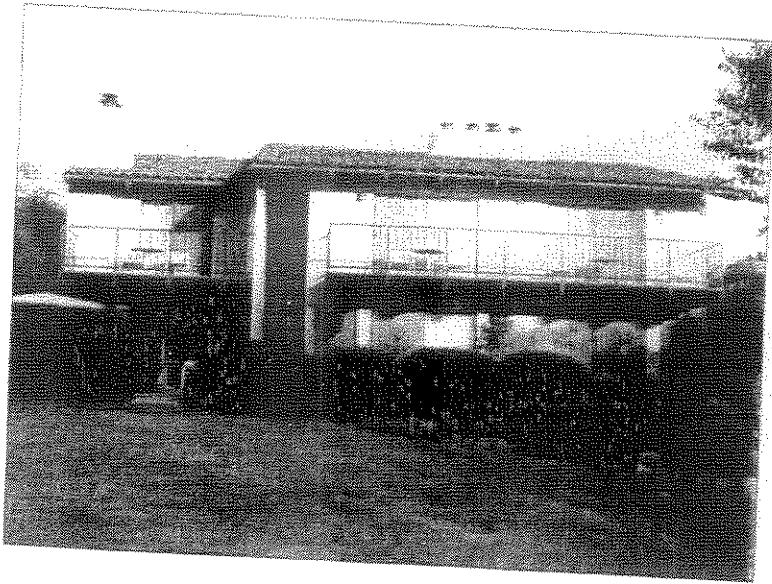
Building Number 23, Court Cottage B (1977)



This Spanish-influenced contemporary building is two stories in height and three bays wide. Clad in rough-textured stucco, the red tiled roofs are side-gabled and have narrow overhanging eaves. The building is L-shaped, and has cantilevered second floor balconies. Flush-mounted aluminum framed windows and large sliding doors create a balanced asymmetry. The balconies have simple, metal railings. Tapered endwall stucco chimneys punctuate the simple composition.

Alterations: none known.

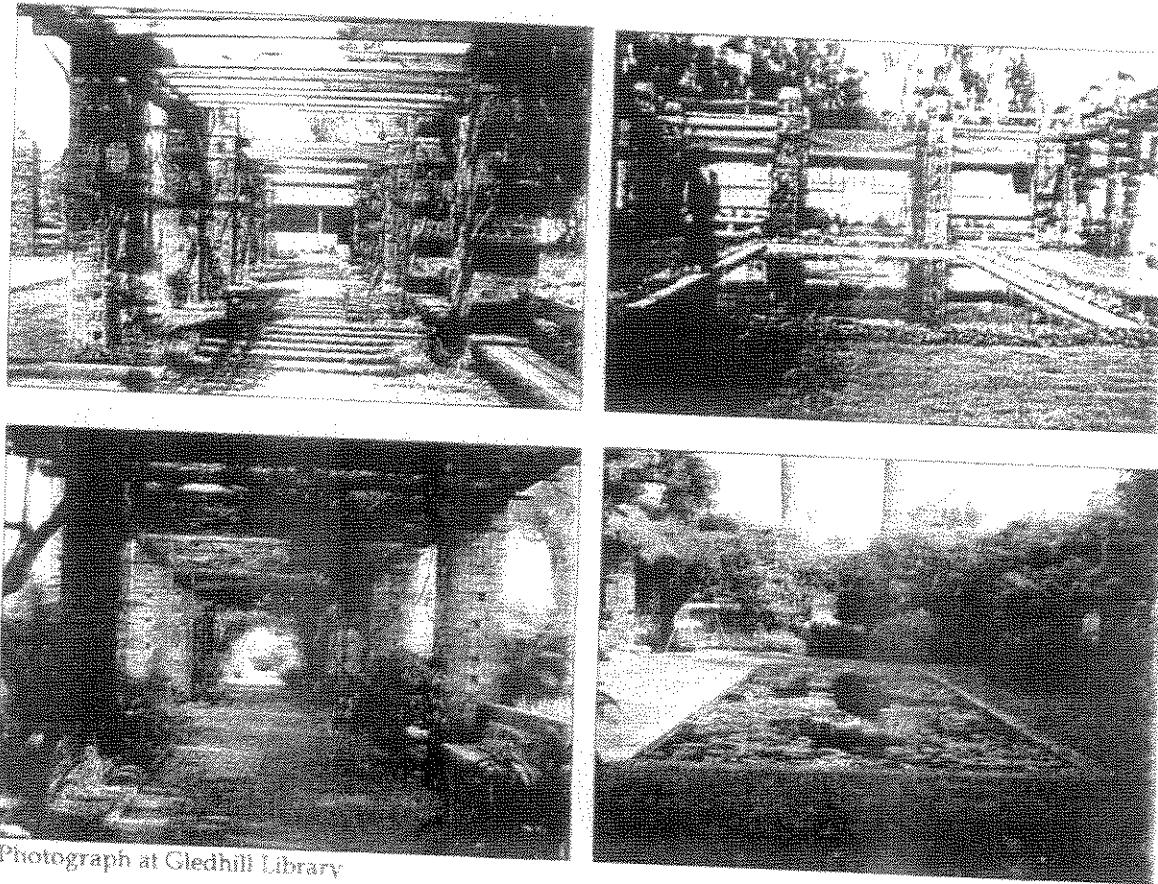
Building Number 24, Court Cottage C (1977)



This Spanish-influenced Contemporary building is two stories in height and three bays wide. Clad in rough-textured stucco, the red tiled roofs are side-gabled and have narrow overhanging eaves. The building is L-shaped, and has cantilevered second floor balconies. There is an off-center, two story high opening at the off-center entrance. Flush-mounted aluminum framed windows and large sliding doors create a balanced asymmetry. The balconies have simple, metal railings. Tapered side and endwall stucco chimneys with abbreviated chimney pots punctuate the simple composition.

Alterations: none known.

Pergola and Lily Pond (1918)



Photograph at Gledhill Library

The picturesque pergola is a large, open rectangle which surrounds a central lily pond. The pergola consists of a series of tall, square, brick columns set in pairs. The columns are laid up in Flemish or English bond, with alternating header voids. The brickwork was done in an intentionally rough manner, to impart an informal, picturesque feeling. About eight feet high, the columns have two rows of stepped out stretcher courses, which suggest simple capitals. Above the capitals, two rows of wood parallel joists support rows of smaller, wood, perpendicular beams, designed to provide shade. At the tops of the brick columns, the bricks step back in four courses to form peaked silhouettes. The outside row of posts is joined at the bases by long, continuous wood benches, with paired, parallel boards forming the seats and single boards forming the backrest. The brick walkways are set in sand in a basket weave design. Many of the bricks contain curious, single digit numbers inscribed on the faces. Small, low continuous planters, delineated by double courses of bricks, surround the base of each brick column.

The central rectangular lily pond, at grade, is oriented east-west, and it is enclosed by a low brick curb, laid up in a single header course. The pond is planted in mature water lilies.

Alterations: The seats, with their backs originally set at an angle, were replaced, metal braces were added to the brick columns as part of a seismic retrofit, and the planters were enlarged.

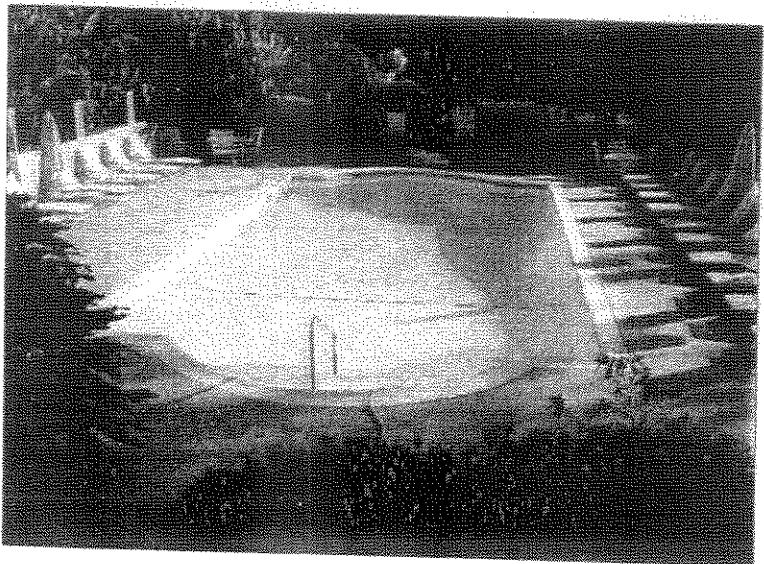
Wishing Well (c. 1929)



The pastoral wishing well is a small, low, cylindrical stone water well, with an ornamental ironwork arch above. The Santa Barbara sandstone is laid up rough-cut, in no courses and the mortar is lightly tooled. The top of the stone has a small ledge on the outside. The ornamental ironwork arch above has various straps with tapered curves. At the apex, the symmetrical centerpiece is a two-sided shield, with a calligraphic cipher that reads "EE." A block hangs from the shield with a wooden bucket suspended below. Above the shield, there is a stylized sun motif. The well contains water.

Alterations: The stone ring enclosing low landscaping was added, and the bucket was replaced.

Swimming Pool (1958)



The swimming pool, cantilevered over the steep hillside, is supported on the south side by a tall concrete masonry retaining wall. It is rectangular in shape with rounded ends, and has a white, poured stone lip. The pool is surrounded by a wide concrete deck, and is enclosed by a painted concrete masonry wall with glazed windscreens set in wood channels. Chain link gates provide access to the pool from the east and west ends of the deck.

Alterations: none known.

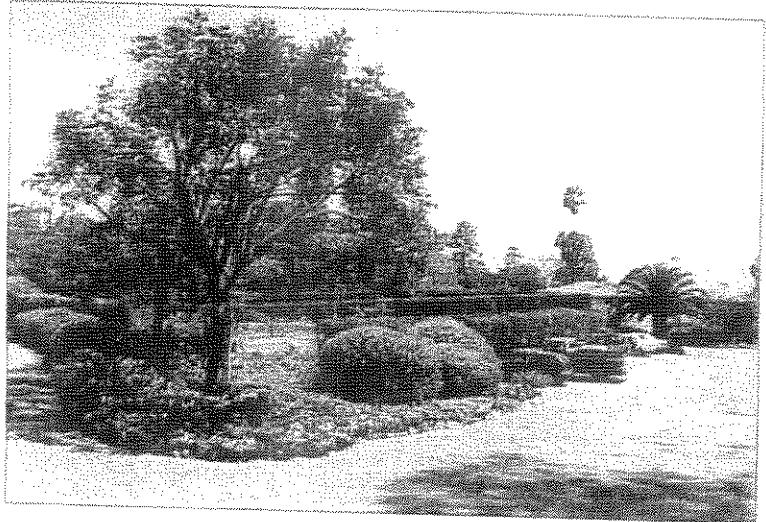
Rockery (1918)



The picturesque rockery is an exterior landscape feature. Tall foliage surrounding the rockery creates an "outdoor room" in the tradition of landscape architects of the time. Roughly symmetrical stone, concrete and high-aggregate concrete paths wind throughout the small area, arranged around the axial stone waterfall. The waterfall is a paved, stone and concrete, irregular channel, which is served by a water source set on a high stone plinth at the north end. The waterfall follows the natural downslope of the topography, leading to two descending, tertiary falls, which empty into the final one, the edge of which is formed by a giant scallop shell. The scallop separates the slow flow of water into three streams, which fill the final stone-lined pool. The water channel and paths are lushly lined with large and small scaled landscaping. A small brick culvert runs between the pergola and rockery.

Alterations: none known.

Tennis Court (1977)



The single, regulation-size tennis court is enclosed by a chain link fence. Set at the center of the gently sloping eastern parking lot, it has a low, concrete masonry retaining wall. There is an off-center gate on the west side. The tennis court is surrounded by hedges.

Alterations: none known.

Main Sign (1963)



The main sign at the entrance on Alvarado Street is white channel, script letters, with inset neon. The simple sign is set on a black metal armature, with no other backing.

Alterations: none known.

Stone retaining walls (c. 191?)

The stone retaining walls on and surrounding the property are a distinctive feature of the immediate neighborhood. The original walls are quarry-faced, natural Santa Barbara sandstone, laid up rubble-style in no courses, with continuous caps. More recent versions are concrete masonry units (CMU), with Santa Barbara sandstone facing.

6. ASSESSMENT OF HISTORIC STRUCTURES/SITES

Significance Criteria

CEQA Criteria

To judge whether a building is significant, the City's Master Environmental Assessment Guidelines uses criteria provided by CEQA and City Guidelines. Under CEQA Guideline §15064.5(a) historic resources include the following:

- (1) A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources (Pub. Res. Code §5024.1, Title 14 CCR, Section 4850 et seq.)
- (2) A resource included in a local register of historical resources, as defined in §5020.1 (k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements of §5024.1 (g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
- (3) Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, providing the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the California Register of Historic Resources (Pub. Res. Code §5024.1, Title 14 CCR, Section 4852) including the following:
 - (A) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
 - (B) Is associated with the lives of persons important in our past;
 - (C) Embodies the distinctive characteristics of a type, period, region, or

- method of construction, or represents the work of an important creative individual, or possesses high artistic values; or
- (D) Has yielded, or may be likely to yield, information important in prehistory or history.
- (4) The fact that a resource is not listed in, or determined to be eligible for listing in the California Register of Historic Resources, not included in a local register of historical resources (pursuant to section 5020.1 (k) of the Public Resources Code, or identified in an historical resources survey (meeting the criteria in §5024.1(g) of the Public Resources Code) does not preclude a lead agency from determining that the resource may be an historical resource as defined in Public Resources Code sections 5020.1(j) or 5024.1.

City of Santa Barbara Criteria

Under City of Santa Barbara Guidance, a significant historic resource includes but is not limited to:

1. Any structure, site or object designated on the most current version of the following lists: National Historic Landmarks, National Register of Historic Places, California Registered Historical Landmark, California Register of Historical Resources, City of Santa Barbara Landmarks, City of Santa Barbara Structures of Merit.
2. Selected structures that are representative of particular styles including vernacular as well as high styles, architectural styles that were popular fifty or more years ago, or structures that are embodiments of outstanding attention to architectural design, detail, materials, or craftsmanship.
3. Any structure, site or object meeting any or all criteria established for a City Landmark and a City Structure of Merit (Municipal Code, Chapter 22.22.040, Ord. 3900 *1, 1977), as follows:
 - A. Its character, interest or value as a significant part of the heritage of the City, the State or the Nation;
 - B. Its location as the site of a significant historic event;
 - C. Its identification with a person or persons who significantly contributed to the culture and development of the City, the State or the Nation;
 - D. Its exemplification of a particular architectural style or way of life important to the City, the State, or the Nation;
 - E. Its exemplification as the best remaining architectural type in its neighborhood;

- F. Its identification as the creation, design, or work of a person or persons whose effort has significantly influenced the heritage of the City, the State or the Nation;
 - G. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials, or craftsmanship;
 - H. Its relationship to any other landmark if its preservation is essential to the integrity of that landmark;
 - I. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood;
 - J. Its potential of yielding significant information of archaeological interest;
 - K. Its integrity as a natural environment that strongly contributes to the well-being of the people of the City, the State or the Nation.
4. Any structure, site or object meeting any or all of the criteria provided for the National Register of Historic Places and the California Historical Landmark list:

National Register Criteria for Evaluation. The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects of State and local importance that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
 - B. That are associated with the lives of persons significant in our past; or
 - C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
 - D. That have yielded, or may be likely to yield, information important in prehistory or history.
5. Any structure, site, or object associated with a traditional way of life important to an ethnic, national, racial, or social group, or to the community at large; or illustrates the broad patterns of cultural, social, political, economic, or industrial history.
6. Any structure, site or object that conveys an important sense of time and place, or contributes to the overall visual character of a neighborhood or district.
7. Any structure, site, or object able to yield information important to the community or is relevant to historical, historic archaeological, ethnographic, folkloric, or geographical research.

8. Any structure, site or object determined by the City to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the City's determination is based on substantial evidence in light of the whole record [Ref. State CEQA Guidelines §15064.5(a)(3)].

To be considered as a potential Landmark or Structure of Merit a building must retain integrity of location, design, setting, materials, workmanship, feeling, and association, and meet one of the above criteria.

Assessment of Significance

City of Santa Barbara Structure of Merit or Landmark

On June 10, 1998, the City Historic Landmarks Commission designated El Encanto Hotel and Garden Villas as a City Structure of Merit. The original request for such a designation came from the owner Mr. Eric Friden in a letter dated May 19, 1998. The property was designated based on the following findings and criteria:

- a. Its character, interest or value as a significant part of the heritage of the City;
- d. Its exemplification of a particular architectural style or way of life important to the City;
- f. Its identification as the creation, design, or work of a person or persons whose effort has significantly influenced the heritage of the City;
- g. Its embodiment of elements demonstrating outstanding attention to architectural design, detail, materials, or craftsmanship; and
- i. Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood (Palmer to Friden 1998).

The property, including the entire boundary, is also significant (but has not been formally designated) as a City Landmark District according to the above criteria. "District" is here defined as possessing "... a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historical or aesthetically by plan or physical development." (National Register Bulletin 16A, p. 15)."

The period of significance is from 1911, when the first Craftsman-style board and batten cottages were built, to 1952, the cut-off date for buildings 50 years and older, a period which encompasses the property's initial association with the State Normal School and its later growth as a resort hotel. This period also encompasses the period when a significant number of new cottages were designed by Edwards, Plunkett and Howell in the Spanish Colonial Revival style. All buildings constructed outside this period are considered non-contributing to the district. See Table 1 in Appendix A for a summary of

all the buildings and their significance ratings and Figure 6 for a site plan delineating the historic buildings.

The character-defining features of the property are the sandstone retaining walls, the Craftsman and Spanish Colonial Revival cottages, and the landscape elements, including the pergola, lily pond, rockery, wishing well, and rolling lawns. The two contributing building styles are Craftsman and Spanish Colonial Revival.

Criterion A. El Encanto Hotel is significant as a resort hotel serving Santa Barbara since 1918. The original grouping of cottages clustered around the main hotel building reflects the prevalent Craftsman/Vernacular style of architecture, an important style in Santa Barbara as well as other California communities. As a cottage style hotel attracting tourists, El Encanto was the Santa Barbara equivalent of the neighboring Miramar, Biltmore, and San Ysidro Ranch resorts in Montecito. As tourism grew with the advent of the automobile, El Encanto continued to develop, adding a grouping of new cottages in the Spanish Colonial Revival style made popular in Santa Barbara after the 1925 earthquake. In spite of later additions, the hotel remains an excellent example of a tourist resort during the first half of the twentieth century.

Criterion D. El Encanto is significant for its grouping of Craftsman/Vernacular and Spanish Colonial Revival cottages. It serves as a visual example of two architectural styles made popular in California, first the Craftsman, which was introduced to Santa Barbara in the early years of the twentieth century, and was made popular through the numerous bungalows dotting the Santa Barbara streetscape, and second the Spanish Colonial Revival style for which Santa Barbara became famous after the 1925 earthquake.

Criterion F. El Encanto is significant for its landscaping by Charles Frederick Eaton, which includes the Italian pergola, the lily pond and the rockery. Eaton was born in Providence, Rhode Island in 1842, and traveled at an early age in Italy and France. His father was a horticulturalist, and Charles' interests were in art and landscaping, which he pursued as a young adult on the French Riviera. He came to Santa Barbara in 1884 because of his wife's ill health. He bought land in Montecito from the horticulturalist R. Kinton Stevens, with whom he later collaborated, and built his house, *Riso Rivo*, which he landscaped into a showplace. He planted the palms along Palm Drive, originally his driveway, which later became Cold Spring Road. He initiated a downtown Flower Festival along State Street, a pageant which was held annually from 1891 to 1896. He designed the Santa Barbara County booth at the Columbia Exposition in Chicago in 1893, where his lemons received the highest award.

In 1893, the Southern California Acclimatizing Association was formed in Montecito with the purpose of experimenting with propagating tropical plants. Eaton was the landscape architect and Dr. Francesco Franceschi was the "botanical collector".

0

WILDERNESS TRAILERS AND PARKS
OF THE AMERICAS



EL ENCANTO HOTEL

1960

THE PLAZA
MUSEUM

1960

1960

1960



Experimentation took place at Eaton's estate. Eaton also raised lemons, providing 28,000 trees to the Crocker-Sperry Ranch. He was responsible for landscaping the estate of F. P. Peabody.

Eaton also was an Arts and Crafts enthusiast, and his arts and crafts exhibits won a prize at the Alaska -Yukon Exposition in Seattle in 1909. This interest no doubt aided him as he landscaped the Craftsman cottages at El Encanto in 1918.³²

El Encanto is significant for its cluster of cottages designed by Edwards, Plunkett and Howell (1926-1929), who in their three short years as partners were instrumental in helping transform Santa Barbara from a "visually chaotic typical small American city to a Spanish Colonial Revival city".³³ William Edwards (1888-1976), the architect of the firm, was born in Santa Barbara, attended the University of California at Berkeley, and graduated with a degree in architecture from the University of Pennsylvania. In 1919 he began his architectural practice in Santa Barbara. Immediately after the earthquake in August 1925, he brought the artist and designer Joseph Plunkett into the firm, where they immediately were hired to help in the reconstruction of the damaged State Street commercial core. Joseph Plunkett (1900-1946), born in Rome, New York, came to California in 1923 where he worked with architect Winsor Soule in Santa Barbara until 1925, when he joined Edwards Within the partnership, Plunkett provided the quick sketches and renderings which Edwards turned into working drawings. In 1926 they added Henry Howell as a junior partner to help handle their commercial work³⁴.

During the three years that Howell was part of the firm, from 1926 to 1929, the partners designed a number of major downtown buildings, including the Southern California Gas Company Building (with Marston and Van Pelt) at Anacapa and Figueroa Streets, an office building at 20 East Figueroa Street, a Standard Oil Service Station on Coast Village Road, the Medical Arts building at 1421 Chapala Street, the Santa Barbara Women's Club, and the remodel of the Copper Coffee Pot restaurant on State Street. All the above mentioned work received awards in the Annual Community Arts Association's Plans and Planting Committee Architectural Competition for Civic and Commercial Buildings.³⁵ Additionally they designed a medical building at 500 State Street, an office building at 930 State Street a commercial building at 1025 Chapala Street, and a medical complex at 1512-1515 State Street.

³² Myrick, David M. Montecito and Santa Barbara. Glendale, CA: Trans-Anglo Books, 1990. Vol II. The Days of the Great Estates, pp. 279-283.

³³ Gebhard, David in Staats, H. Philip Californian Architecture in Santa Barbara. Stamford, Connecticut: Architectural Book Publishing Company, Inc. 1990. New edition of original 1929 edition, p. x.

³⁴ Andre, Herb and Noel Young. Santa Barbara Architecture. Santa Barbara: Capra Press 1980, pp. 284, 286.

³⁵ "General Civic and Commercial Architectural Competitions" folder in "Community Arts Association, Plans and Planting Committee, Architectural Awards and Competitions ~ Commercial" box, Community Development and Conservation Collection, Davidson Library, U. C. S. B. Special Collections

As well the firm designed a number of houses during this period from 1926 to 1929, including the Lincoln residence at 3518 Chuparosa in Hope Ranch (1928), the Hornback residence at 2131 State Street (1928), the Linscott houses on Estrella Drive, Creciente Drive, and Nogal Drive in Hope Ranch (1928 and 1929), the Thompson residence (1928) and the Gamble house (1928) on Lago Drive in Hope Ranch, the MacKay house, the Oriss House, the Andrews House, the Post house and the Martin/Seymour houses on Lilac Drive in Montecito (1928), and the Rogers house at 3626 San Remo Drive. The Lincoln and Hornbeck houses both won awards in the Fourth Annual Small House Competition of 1928, and the Linscott house on Nogal Drive received first prize for a 5-room house in the Small House Competition for houses constructed in 1929. These architectural competitions were sponsored by the Plans and Planting Committee of the Community Arts Association in connection with the national Better Homes of America organization to "educate public taste" by offering examples of well-designed moderately-priced homes in annual exhibits.³⁶

During their short partnership, the three architects had an office at 701 Anacapa Street in 1927, and a year later in the building they designed at 20 East Figueroa Street. After Howell left the firm, Edwards and Plunkett remained at 20 East Figueroa Street until 1933 when they moved to the Meridian studios.³⁷

Criterion G. The Spanish Colonial Revival-style cottages embody design elements such as the wrought iron detailing, unusual chimneys, arched windows, exterior stairs, curved stucco walls, decorative window grilles, rustic plank shutters, which demonstrate outstanding attention to architectural design, detail, and craftsmanship.

Criterion I. El Encanto has been an integral part of the City's social, cultural, and architectural heritage for the past ninety years

All the El Encanto buildings and landscape elements from the period 1911 to 1952 retain integrity of location, setting, feeling and association. Because their integrity of design, materials, and workmanship varies within this potential Landmark district, not every building from the period of significance is eligible as a Landmark. Some are rated as Structures of Merit and one is rated as Non-Contributing. The following is a list of each building and feature on the property, with a discussion of its integrity and rating. The numbers coincide with the building numbers found in the Master Plan (see Figure 6 for site plan showing historic buildings). Because the majority of the buildings at El Encanto are contributing significant buildings, and because the existing non-contributing buildings are in close proximity to the contributing buildings, it is recommended that the Historic Landmarks Commission review changes to all buildings on site whether significant or not.

³⁶ Montecito History Committee Archives, Hope Ranch Park Homes Association archives, Staats 1990, "Fourth Annual Small House Competition" 1928; "Small House Competition for the Year 1929"

³⁷ Santa Barbara City Directories

Main building 1. Structure of Merit

The main Concierge building, originally a board and batten Craftsman/Vernacular-style building, has low integrity because of numerous alterations, including changes in windows and siding and the addition of several large, stepped porches along the south side. The swimming pool was added in 1958. Because very little of its original Craftsman/Vernacular style is in evidence, it does not have the integrity requisite for consideration for Landmark designation. However, because it is the main building of the Hotel and has associative historic significance, it qualifies as a Structure of Merit.

Cottage 2. Landmark

This cottage retains a high degree of integrity and thus appears eligible for designation as a Landmark. Alterations, such as the enlargement of the full-length porch on the south side (per the 1930 *Sanborn Fire Insurance Map*), new entrances, windows, a narrow porch on the north side, and new fascia boards, were implemented in a compatible way to the original building.

Cottage 3. Landmark

This cottage has a high degree of integrity and appears eligible for designation as a Landmark. Alterations, including the addition of a small "bridge" to the porch on the west side, a new porch on the east side, and new fascia boards, were implemented in a compatible way to the original building.

Cottage 4. Non-contributing

According to permits, this cottage was originally a frame building, presumably in the Craftsman/Vernacular style to match the other original cottages. There is no building permit for alterations, but according to the 1930 engineering appraisal, the walls were stucco, as they are today. Because of the extensive alterations, this building no longer retains sufficient integrity for designation as a Landmark or Structure of Merit. The exterior was remodeled considerably; the original small rectangular building is now L-shaped. The porch and patio were infilled, and the roof was extended.

Cottage 5. Landmark

This cottage has a high degree of integrity and appears eligible for designation as a Landmark. Although the balcony on the south side was infilled with windows, the alteration, on the rear elevation, was implemented in a way compatible with the original building.

Cottage 6. Landmark

This cottage has a high degree of integrity and thus appears eligible for designation as a Landmark. The incompatible masonry privacy wall on the main balcony is reversible.

Cottage 7. Structure of Merit

The integrity of this cottage has been somewhat compromised by the number of alterations, and it appears eligible for designation as a Structure of Merit. Alterations include the infill of the south porch, and possibly the north entry porch as well, the enclosure of the small entry porch on the north side and the large porch on the south side.

Cottage 8. Landmark

This cottage has a high degree of integrity and appears to be eligible for designation as a Landmark. No known exterior alterations have been made.

Cottage 9. Structure of Merit.

The integrity of this cottage has been somewhat compromised by alterations, and it appears eligible for designation as a Structure of Merit. The infill of the original entry porch on the north with greenhouse windows is incompatible with the Spanish Colonial Revival style, but could be reversible.

Cottage 10. Landmark

This cottage has a high degree of integrity, and appears to qualify for designation as a Landmark. The addition of an incompatible replacement entry door on the north side is reversible.

Cottage 11. Landmark

This cottage has a high degree of integrity and appears to qualify for designation as a Landmark.

Cottage 12. Non-contributing

This building was constructed outside the period of significance, and therefore does not contribute to the significance of the property. It is a good example of Spanish-influenced resort architecture from the 1950s.

Cottage 13. Non-contributing

This building was constructed outside the period of significance, and therefore does not contribute to the significance of the property.

Cottage 14. Landmark

This cottage retains a high degree of integrity, and therefore appears eligible for designation as a Landmark.

Cottage 15. Landmark

This cottage retains a high degree of integrity, and therefore appears eligible for designation as a Landmark.

Cottage 16. Landmark

This building retains a high degree of integrity, and therefore appears eligible for designation as a Landmark. The alterations, including the addition of lattice dividers and the painting of the original red concrete steps and porch gray, are minimal.

Cottage 17. Landmark

This cottage retains a high degree of integrity, and therefore appears eligible for designation as a Landmark.

Cottage 18. Landmark

This cottage retains a high degree of integrity, and therefore appears eligible for designation as a Landmark. This cottage in particular has the real characteristics of the Craftsman style, including the shingle siding, full-length front porch, and distinctive window and door surrounds.

Cottage 19. Landmark

This cottage retains a high degree of integrity, and therefore appears eligible for designation as a Landmark.

Cottage 20. Structure of Merit

The integrity of this cottage has been somewhat compromised by alterations, and it appears eligible for designation as a Structure of Merit. Alterations include an incompatible new solid entrance door, enclosure of rear sleeping porches, and a new

deck on the north (front) side. Although not built as part of the El Encanto Hotel complex, it was added c. 1930, and historically has become a part of the hotel.

Cottage 21. Structure of Merit

The integrity of this cottage has been somewhat compromised by the number of alterations, and it appears eligible for designation as a Structure of Merit. Alterations include new aluminum slider windows, sliding glass aluminum-frame door, rear porches, entrance doors and pergola, and enclosure of sleeping porch. Although not built as part of the El Encanto Hotel complex, it was added c. 1930, and historically has become a part of the hotel.

Cottages 22-24. Non-contributing

Constructed outside the established period of significance, these buildings do not appear to be eligible as contributors to the significance of the property.

Pergola, pond, rockery, wishing well. Landmark

These landscape elements have a high degree of integrity and therefore appear eligible for designation as Landmarks.

Integrity

Although several individual buildings no longer retain integrity of design or materials, the proposed district in its entirety retains sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey its historic significance, which includes its association with the State Normal School, its association with the theme of tourism, its Craftsman and Spanish Colonial Revival architecture, and its association with the landscape architect Eaton and with the architects Edwards, Plunkett and Howell.

California Register of Historic Resources

El Encanto is eligible for listing at the local level as a district in the California Register of Historic Resources (CRHR). Its period of significance is from 1911 to 1952. The district is eligible under Criterion A for its association with the early development of the State Normal School and for its association with the theme of tourism in Santa Barbara. It is eligible as well under Criterion C, for its cottage architecture which embodies the distinctive characteristics of the Craftsman and Spanish Colonial Revival styles, and for its association with the local architects Edwards, Plunkett and Howell and the local landscape architect Eaton.

National Register of Historic Places

El Encanto is eligible for the National Register at the local level as a district containing both contributing and non-contributing buildings (see Table 1 in Appendix A). Its period of significance is from 1911 to 1952. It is eligible under Criterion A for its association with the State Normal School and the theme of tourism in Santa Barbara. It is eligible under Criterion C for its embodiment of the Craftsman and Spanish Colonial Revival styles and for its association with architects and landscape architect significant to Santa Barbara.

7. EVALUATION OF POTENTIAL PROJECT EFFECTS

The impact assessment which follows is based on the Master Plan drawings developed by Lenny Yates Van Hoy Architects, dated November 5, 2002. The proposed plan includes the rehabilitation of the hotel, the relocation of three historic cottages, the interior renovations of the cottages, the construction of five new cottages, the demolition of the tennis court, the reconfiguration of the east parking lot, the expansion of the west parking lot, and the creation of a spa underneath the main building.

The main hotel building and restaurant will be expanded to include a 2,170 square foot fitness center/spa facility on the first floor. The second (main) and third floor will also undergo interior remodel. The existing canopy at the hotel entrance will be demolished and replaced. The pool area will be remodeled and the deck expanded to the south.

A new Spanish Colonial Revival-style building (#29) will be constructed in the northwest quadrant of the site, at the original site of the three relocated cottages. The tennis court will be removed and the three historic cottages (#17, #18, and #19) will be relocated on the site, flanked on the west by two new cottages (#25 and #26) designed in the Craftsman style to complement the existing historic cottages, and on the east by two new cottages (#27 and #28) in the Spanish Colonial Revival style. The entire site will be re-landscaped. Significant historic landscape features, including the pond and pergola, will be retained.

CEQA defines a potential adverse effect as one that would cause a substantial change in the significance of a resource. Such a substantial change means demolition, destruction, relocation, or alteration of the physical characteristics of the resource or its immediate surroundings that justify its eligibility for the CRHR or its inclusion in a local register of historic resources (PRC Section 15064.5 (b) (1,2)). For the purposes of CEQA, Buildings 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 14, 15, 16, 17, 18, 29, 20, 21, and the pergola, pond, rockery, wishing well, and rolling lawns are considered significant historical resources.

Alterations. According to the latest CEQA guidelines, if alterations to significant historical resources follow the Secretary of the Interior's Standards for the Treatment of Historic Properties With Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Standards) (Weeks and Grimmer 1995), the project is considered to be mitigated to a level of less than a significant impact on the historic resource (PRC Section 15064.5 (b) (3)). The Standards are as follows:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a way that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The following discussion analyzes the proposed Master Plan conceptual alterations to buildings considered significant historical resources against the Standards.

1. Extend a new wood pool deck from the swimming pool south wall adjacent to the main building (Sheet SD1.6). This action will not have a significant adverse impact because the main building has been so altered, and the lawn below the pool has been altered by the incompatible swimming pool retaining wall.
2. Rehabilitate Building 1. Remove existing patios and add a fitness center on the first floor, remove existing awning on north elevation (Sheet A1.2). These actions will not have a significant adverse impact because the main building has been so altered. Additionally, a number of the exterior alterations will remove later unsympathetic additions and will benefit the building.
3. Add patios at the rear of Building 16, with new doors to access them (Sheet A16.0). This alteration to a potential Landmark building has the potential for a significant adverse effect by altering the historic materials and features that characterize this Spanish Colonial Revival building (Standard 2). However, because this north elevation is not a character-defining elevation, and because the new patio and doors are compatible with the historic materials and features of the building, these changes will not have a significant adverse effect (Standard 9).
4. Move cottages 17, 18, and 19 from their current location in the northwest corner of the property to the area now covered by the tennis court (Sheet AS 101).

The three cottages to be moved are considered potential Landmarks. Moving the three cottages has the potential for a significant adverse impact to the context of the original cottages built by J. W. Warren, under Standard 2, which recommends that the alteration of spatial relationships that characterize a property be avoided.

As discussed in Section 3, the eight original cottages were laid out over a period of two years to attract tenants from the State Normal School across Alvarado Street, and did not have a cohesive plan or arrangement. When the pergola was constructed in 1918, the cottages became linked to it visually, but were not all oriented to it. Therefore the spatial relationship of these cottages to the pergola is not seen as a layout which is character-defining for El Encanto. Currently the three cottages to be moved are impacted by the parking lot to the west and heavy landscaping to the east, which isolates them from the pergola and from the remainder of the cottages. These three cottages are not tied historically or visually to the pergola, and their removal *per se* from the pergola area will not have an adverse impact. At their new site, the moved cottages will retain their current configuration, maintaining their existing compass orientation and spatial relationship. They will be rehabilitated using the Standards, including retaining their existing foundation.

height, grade, and footprint in their new location. Because the Standards will be followed, the proposed relocation and rehabilitation of these cottages will not have a significant adverse impact.

5. Add four new cottages (25, 26, 27, 28) to flank the relocated cottages (Sheet AS101)

The addition of the two Craftsman/Vernacular-style buildings (25 and 26) to the west of the three relocated cottages will have the beneficial result of linking these three cottages with the existing Craftsman-style cottages 14 and 15, to form a cohesive grouping. Although their present design is conceptual only, the renderings show that the new work is differentiated from the old yet is compatible with the historic materials, features, size, scale and proportion, and massing of cottages 17, 18, and 19, thereby following Standard 9.

The addition of two Spanish Colonial Revival-style cottages (27 and 28) on the east will have the beneficial result of linking the contemporary Spanish buildings 22-24 at the north east edge of the property with the Spanish Colonial Revival cluster of cottages to the south. Although their present design is conceptual only, the renderings show that the new cottage design is differentiated from the existing cottage design yet is compatible with the historic materials, features, size, scale and proportion, and massing of cottages 10 and 11, thereby following Standard 9. Because the proposed new design meets the Standards, the addition of cottages at this site will not have a significant adverse impact.

6. Add Building 29 at the northwest corner (Sheet AS101)

The proposed plan would add a two-story Spanish Colonial Revival-style building at right angles to and just west of existing Building 16. The building is sufficiently distant from Building 16, the rockery, and the pergola to not have a visual impact upon them. Although the present design is conceptual only, the renderings show that the new cottage design is differentiated from Building 16 yet is compatible with its historic materials, features, size, scale and proportion, and massing, thereby following Standard 9. Because the proposed new design meets the Standards, the addition of cottage 29 at this site will not have a significant adverse impact.

7. Make exterior alterations to Buildings 20 and 21

The proposed plan calls for the removal of all non-historic renovations on the exterior of buildings 20 and 21, leaving historic elements in place. This plan meets Standard 9 in that these exterior alterations will not destroy historic materials, features, and spatial relationships that characterize the property. Because these

exterior alterations meet the Standards, they will not have a significant adverse impact.

9. Make exterior alterations to Buildings 22, 23, and 24

The proposed plan calls for the alteration of the three existing 1977 Spanish Contemporary buildings to make them more compatible with the Spanish Colonial Revival buildings of the 1920s. The aluminum frame sliding doors will be removed and replaced with French doors, the upper section of the staircases will be enclosed with infill walls, and Monterey balconies will be added. These buildings, in the northeast quadrant, are most closely related visually to the two-story Building 16, across the parking lot. Although their present design is conceptual only, the renderings show that the design for the alterations is differentiated from the existing Spanish Colonial Revival design elements of Building 16, yet is compatible with its historic materials and features, thereby following Standard 9. (Since these are alterations to large existing buildings, there is no control over size, scale, proportion, and massing, the other components of Standard 9). Because the proposed alterations meet the Standards, they will not have a significant adverse impact.

8. REQUIRED MITIGATION MEASURES

1. The three cottages 17, 18, and 19, shall be moved and rehabilitated with strict adherence to the *Secretary of the Interior's Standards* and John Obed Curtis' *Moving Historic Buildings*.
2. All final architectural plans for designs of new buildings and proposed new features and alterations to existing historic buildings shall be reviewed by a City-qualified architectural historian to ensure that the alterations follow the *Secretary of the Interior's Standards*. A letter report stating that these *Standards* have been met will be submitted to the Project Planner to indicate that this mitigation measure has been met.
3. Prior to alterations being undertaken, all contributing buildings shall be photographed with black and white archival photographs according to that part of the city's standards for documentation concerning photographs. A copy of these photographs, with a copy of this report, shall be presented in a binder to the Gledhill Library, Santa Barbara Historical Society. A letter to the City Planning Department from the librarian, Michael Redmon, acknowledging receipt will indicate that this mitigation measure has been met.

4. Alterations to all buildings at El Encanto, both contributing and non-contributing, shall be reviewed by the City of Santa Barbara Historic Landmarks Commission.

Implementation of the above required mitigation measures would result in less than significant residual impacts.

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APPENDIX A

TABLE 1
Historic Significance of El Encanto Hotel Buildings

Modern Number	Historic Number	Date of Construction	Style	Contributing to District
Building 1	1	1918	Craftsman	Y
Building 2	2	1911-13	Craftsman	Y
Building 3	4	1911-13	Craftsman	Y
Building 4	3	1911-13	Spanish	N
Building 5	14	1928	Spanish Colonial Revival	Y
Building 6	9	1919, 1929	Spanish Colonial Revival	Y
Building 7	19	1929	Spanish Colonial Revival	Y
Building 8	16	1928	Spanish Colonial Revival	Y
Building 9	18	1928	Spanish Colonial Revival	Y
Building 10	17	1928	Spanish Colonial Revival	Y
Building 11	20	1929	Spanish Colonial Revival	Y
Building 12	N/A	1956	Modern	N
Building 13	N/A	1959	Spanish	N
Building 14	5	1911-1913	Craftsman	Y
Building 15	6	1911-1913	Craftsman	Y
Building 16	15	1928	Sp. Col. Rev.	Y
Building 17	8	1911-1913	Craftsman	Y
Building 18	7	1911-1913	Craftsman	Y
Building 19	10	1911-1913	Craftsman	Y

Building 20	N/A	c.1915	Vernacular	Y
Building 21	N/A	c.1915	Vernacular	Y
Building 22	N/A	1977	Modern Spanish	N
Building 23	N/A	1977	Modern Spanish	N
Building 24	N/A	1977	Modern Spanish	N
Building 25	N/A	Pre-1930		Demolished
Building 26	N/A	1918	Craftsman	Burned
Pergola, pond, rockery		1918		Y
Tennis Court		1977		N
Pool		1958		N
Parking areas		1977		N
El Encanto sign		1963		N